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ABSTRACT

Organized flexibly, these 17 unit outlines are arranged to provide articulation with lower levels, utilization of student-preferred material, and coverage of the most essential instructional aspects of music appreciation in an increasing order of complexity. Each unit outline contains (1) aims and objectives, (2) vocabulary, (3) suggested and alternate lesson topics, (4) procedures, (5) summary concepts, (6) references, (7) audiovisual material lists, (8) sample lesson plans, and (9) sample worksheets. The introduction includes a sample pupil inventory form, an auditory discrimination test (of both performers and symphonic works), and a basic song list, while supplementary materials conclude the syllabus with lists of popular songs, audiovisual aids, and recordings; an outline of musical rudiments; a sample lesson plan for appreciation and understanding of program music; and a bibliography. (JMC)

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CURRICULUM BULLETIN • 1969-70 SERIES • NO. 4

MUSIC

Appreciation

for High School

TE 499 843

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Foreword

Music Appreciation for High School has been designed to meet the needs of students in the senior high schools. It contains subject matter of considerable scope, including the music of various cultures, bibliographies, sample lesson plans, a section of audio-visual materials, and other pertinent instructional aids. Because of the broad, comprehensive nature of the course of study, it should be used flexibly by different schools to suit their purposes. The variety of approaches to instruction and the extensive utilization of audio-visual aids should be particularly challenging to schools which are introducing innovations into the matrix of the music appreciation program.

SEELIG LESTER
Deputy Superintendent of Schools

Acknowledgments

The preparation of this bulletin has been conducted under the general supervision of Seelig Lester, Deputy Superintendent of Schools, Office of Instructional Services. William H. Bristow, Assistant Superintendent (retired), Bureau of Curriculum Development, directed the work of staff members and consultants concerned with the production of this bulletin. David A. Abramson, Acting Director of the Bureau of Curriculum Development, has continued the supervision of the project and has served as its general coordinator.

The collaboration of and the direction by the Bureau of Music were provided by Benjamin Chancy, Director, and Samuel Chelimsky, Acting Assistant Director, and in the earlier stages by Peter Wilhousky, Director (retired), and Raymond LeMieux, Assistant Director (retired).

Israel Silberman first adapted the contents of this bulletin for field tryout. Evaluations and suggestions submitted by teachers and chairmen of music were included in the final adaptation and were reviewed by Israel Silberman and Joseph K. Albertson. Harold Zlotnick, High School Curriculum Coordinator, Bureau of Curriculum Development, provided guidance and coordination.

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The following schools tried out the units, evaluated the content, philosophy, and materials, and made recommendations that were incorporated into the final bulletin:

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William Howard Taft

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* The total number of periods exceeds the usual allotment for Music Appreciation. It means that schools may be selective with regard to the number and duration of units offered.

Introduction

This syllabus outlines the course in Music Appreciation and can best be administered when that course is given for a full term, five periods a week. Schools observing any other type of schedule may adjust the course by reducing the number of units covered and the time allotted for each unit. The syllabus is divided into seventeen units, arranged to provide articulation with lower levels, use of student-preferred material, increasing order of complexity, and coverage of the most essential aspects of instruction. The units are not necessarily arranged in the order of importance so that the sequence of units may be shifted to suit the preferences of the department or of the teacher.

With regard to articulation with the lower levels, it seems advisable to utilize the knowledge and skill already present at the very beginning of the course. Since singing is the primary activity in the earlier grades, it is emphasized in the arrangement of the first six units.

This arrangement of units is also based on the preference of students. After the Unit on Patriotic Song, the student-preferred units on Folk Song and Music of the Theater are presented. (The Unit on Voice Types is, however, introduced before the Unit on Music of the Theater because it is a preparation for the latter unit.) Then, beginning with Unit 7, the instrumental phase of the syllabus becomes paramount and increases in complexity through Unit 10.

For those favoring a chronological approach to the entire syllabus, Units 14, 9, 10, 7, 17, 8, 12 may be studied in that order and the others *ad libitum*. In this syllabus, the chronological method has been used only in limited circumstances, that is in Units 11, 12, and 14.

The syllabus is an expansion of *Music for Grades 10-12* (Curriculum Bulletin No. 6, 1955-56 Series) and follows its ideological approach. It is also a continuation of a new syllabus for the intermediate schools, now undergoing field testing. In fact, most unit titles are similar to those in the intermediate syllabus, but instruction is carried on from a different perspective. Many of the subject areas in the recent New

York State pamphlet "Teaching General Music" are likewise covered, but it is felt that the techniques of instruction recommended in this syllabus are particularly suited to the high schools of New York City.

Time allotment for each unit is based on estimated importance. Since, at best, even a full term of Music Appreciation will scarcely suffice to cover this syllabus, it is possible to discuss only the high points in accord with the objectives listed above. *Flexibility in time allotment for each unit based on local conditions* is recommended; where there is insufficient time, units may be eliminated or condensed at the discretion of the department. Class time may be divided between singing and listening and their related activities. Although it presents certain problems in modern times, the singing experience still remains the most active form of class participation and should be encouraged. By the same token, the listening experience should be energized by means of a wide variety of correlated activities.

Much reference is made in this bulletin to material in the New York State and New York City intermediate school syllabi. However, in view of the limited time available in Music Appreciation and the fact that high school represents terminal education for many, the prevailing point of view in this syllabus is to emphasize the emotional and psychological aspects of music rather than the technical and professional; the latter are introduced only to enhance appreciation.

With the growing variety and abundance of audio-visual devices and materials and with the increased visual-mindedness of our pupils, it is strongly recommended that teachers use every opportunity to present subject matter through audio-visual aids such as recordings, tapes, transparencies for overhead projector, illustrative material for opaque projector, filmstrips, and films. References to bibliographical and audio-visual sources within each unit are given, and a more substantial listing may be found in the Appendix. However, it is a primary responsibility of each department and teacher to seek out and use the many additional sources of materials available today.

Each unit will include a sample lesson plan, generally covering the first or an early lesson within the unit. The lesson plan, while more specific and detailed than the unit outlines, nevertheless is not detailed enough to be considered a minute-by-minute working plan; to establish the latter, the teacher must develop the plan by adding working details. The teacher must also determine the time allotment for each activity as well as the sequence of activities in the plan. For those who have the opportunity to indulge in wider activities, a General Music Unit Planning Form of expanded scope is given in Appendix E. This is the form used in *General Music for Intermediate Schools and Junior High Schools,* the recently developed syllabus mentioned above.

Although most units have only one lesson plan, at least five units have alternate plans. If these do not suffice, the teacher may devise another kind of lesson that will cover the material and meet the needs of the class. Since there is great variance among schools with respect to pupils, physical facilities and materials, this syllabus is not to be regarded as a prescription for all, but rather as a guide pointing to possible alternatives. However, to establish a degree of uniformity, it is recommended that the *subject matter* of at least ten units be taught.

Titles have been selected according to the frequency with which a particular piece is so designated; thus, *Afternoon of a Faun* instead of *L'Apres-midi d'une faune,* but *Die Fledermaus* instead of *The Bat.*

The fundamental aims of the course of study include the development of desirable musical interests and attendant skills, and the cultivation of a lasting regard for good music in daily living and in leisure-time activities. Developing purposeful listening techniques applicable to all musical experiences and nurturing the ability to work with others in group activities are additional purposes of this syllabus. The remaining aims are cultivation of the spiritual, emotional, and social values inherent in good music; the discovery, encouragement, and development of musical talent in high school students; the appreciation of other cultures through acquaintance with their music; and the stimulation of interest in American music through study of its origins and development.

Teaching Procedures

Notebooks

Suitable provision for work in class should be made. Some teachers require separate notebooks, but most permit the use of a designated section of any notebook for music notes. (Music notebooks with staves may be used in selected classes.)

The teacher must provide help and direction in maintaining the notebook. (For useful practices see Section entitled At the Beginning of the Period, pp. 6-7.)

An index or outline of the term's work distributed at the opening session is a good way to start the notebook.

A workbook in the style of Rensin's *Basic Course in Music* will be found very useful; such a workbook may be drawn up locally.

Rexographed or mimeographed work sheets may also be used and provision should be made for preservation of this material.

Pupil Inventory

This form may be filled out early in the term after the register is complete. Pupils should be encouraged to feel that it has a serious, constructive purpose. It may even be desirable to precede the questionnaire with a discussion of music in the community, home, or school.

Getting to Know You

Name ____________ Home Rm. ______ Age ______ J.H.S. ______

Do you like to sing? ____________ Where? ____________

Would you like to sing in our school chorus? ____________

Have you sung in a chorus previously? ____________

Do you play a musical instrument? ________ Which one? ________

Have you ever taken lessons? ____________

At school? ________ What grades? ________ Private Lessons? ________

Does anyone at home play an instrument? ____________

Were you a member of an All-Boro group? ____________

Chorus? ______ Voice Part? ______ Band? ______ Orchestra? ______

Have you ever been to a concert, opera, or play at Lincoln Center?______

Have you ever seen a traveling company from Lincoln Center? ______

Describe the performance. ____________

Which radio or T.V. programs do you like best? ____________

If you need more room to answer, use other side.

Information gained from the questionnaire may be useful in planning lessons and in locating potential recruits for elective music groups.

Each music department may develop its own inventory form to obtain indications of individual interests as well as the general characteristics of the class. A sample form is provided as a guide. The questionnaire may also be used at the end of the term to measure growth.

Performers Recognition Test

If you recognize any of the following names, write the word that best describes the activity (singer, actor, writer, etc.) of the person named.

Dave Brubeck ....
Shirley Verrett ....
Barbra Streisand ......
Arthur Fiedler ....
Peter Ustinov ....
Leonard Bernstein ....
Aaron Copland ....
James Baldwin ....
Cannonball Adderley ..
Bob Dylan ....
Carol Channing ......
Skitch Henderson .....
Dick Van Dyke ....
Joan Sutherland ...
Jascha Heifetz .....
Dick Gregory .....
Jimmy O'Neil .....

How Well Do You Listen?

Teacher plays about 50 seconds of the second movement of Symphony no. 94 *(Surprise)* by Haydn, TWICE.

First Hearing: Listen and check the proper sentence.

................The music begins with a simple melody played at a moderate speed.
................The music begins with an exciting, fast melody.

Second Hearing

................String instruments have the most important part.
................It is difficult to select one outstanding melody.

Teacher plays about 50 seconds of the first movement of Symphony no. 3 by Beethoven TWICE.

First Hearing: Listen and check the proper sentence.

................A loud chord, repeated twice, begins the movement.
................A graceful melody played at moderate speed is heard at the very beginning.

Second Hearing

................The movement continues fast and brilliantly.
................This is restful music, melodious and singable.

Teacher plays about 50 seconds of the second movement of Symphony no. 9 (New World) by Dvorak, TWICE.

First Hearing: Listen and check the proper sentence.

................The first melody is heard almost alone, with a solid accompaniment.
................In place of a principal melody, a series of chords is heard.

Second Hearing

................It is exciting music, military in style.
................A calm, beautiful melody is heard.

(Note: This sample inventory is drawn from material used in various schools. Parts of it may be extracted as the department sees fit. Be sure to provide the pupil with a clearly printed copy, allowing plenty of room for written answers.)

At the Beginning of the Period

In a number of schools, recorded music of high quality is played as the class assembles, e.g., the Adagio for Strings (Barber) or the 2nd movement of Symphony No. 7 (Beethoven). This is done for the purpose of settling the class or of establishing a serious mood. Questions based on this music may be placed on the board prior to the playing to help accomplish this purpose.

In suitable classes, records may be played with the theme(s) shown on the board or charted but with the titles kept secret for two or three days (mystery tunes).

Records or tapes on such subject as *The Sounds* (EAV catalog, 3TP 686) or *Humor in Music,* Bernstein, (EAV catalog, 378-10) may be played to introduce subjects which will be discussed later in the period. The device must be employed with discretion since it may interfere with the usual procedures for settling the class; it is also subject to criticism because there is no advance preparation or design for listening to such selections.

Another way of beginning is to project a prepared transparency or slide on a screen with the understanding that this material is to be copied in notebooks; attendance is checked while the class is so occupied. An example of such material with sentences to be completed is given here:

INSTRUMENTS OF THE ORCHESTRA TRUMPET

The Hebrews used a ____________, a trumpet-type of instrument made from a ____________________.

The trumpet was only a ____________ tube until the beginning of the ____________ century.

It was not until ____________ that the piston valve, like that used on the present-day trumpet, was invented by ____________________.
Trumpet tone can be described as ____________________________.

This type of note-taking insures uniformity of format and aids spelling.

Another plan involves the use of prepared material based on background information associated with a particular record. For example, ***Invitation to Music,*** Siegmeister (Folkways FT 3603), provides program notes to be used as the basis for class lessons. These notes may be duplicated on 8½ x 11 paper, one column to a page, leaving sufficient room for note-taking in class. Such material may be used in whole or in part to suit a given situation, providing the pupil with reference notes while the music is being played.

Excerpts from opera libretti in the original language and in translation may be duplicated and distributed to the class for inclusion in notebooks; pertinent notes about the opera, composer, and the cast may also be issued. The pupil may thereby be intellectually prepared to listen to the record, whether it is in the original language or in translation.

Activities in a Music Appreciation Class

Singing

Class singing in most cases should constitute one of the major activities in Music Appreciation because it is a highly satisfactory experience which permits smooth articulation with music programs in elementary and intermediate schools and is the most direct route to appreciation of vocal music. The selection of songs and choice of keys should be made very carefully since a judicious combination of the two constitutes the main ingredient for success in singing. In this connection, pupils' present interest in folk song, folk-rock song, and popular music in general may be the starting point for a campaign to involve every pupil in vocal activity.

Types of Song

Descants, rounds, and antiphonal songs of a simple nature should be employed to make old, familiar songs interesting, to enhance repetition, to further the harmonic sense, to develop part-independence, and to promote reading readiness.

Familiar songs often lend themselves to descant versions. These need not always be in a high register (such as the customary soprano descant for "America, the Beautiful"); a step-wise bass line with good melodic appeal may be created.

Rounds are an elementary form of part-singing. As such they require good intonation, balance, rhythmic precision, tone quality, and awareness of the other part(s), thereby constituting an important step in the development of reading ability.

Antiphonal songs may be of the variety in which a soloist and chorus respond to each other, or in which two or more chorus sections are the respondents.

Chording may be done by humming or chanting the I and V chords as background to a melody sung by a soloist or a small group. Finger signals may be used to indicate chord changes.

A basic song list is provided later in this book. The list includes songs in several different categories, and it is assumed that a representative selection from each category will be made. Most of the songs may be used in the average classroom, and the teacher should decide which songs to present based on class composition and preference, but always with aesthetic and pedagogical considerations in mind.

Because of the lack of unanimity among schools in selecting texts and because most texts have a short life span, the specific source for each song is not given. However, these songs have appeared on preferred lists in various educational publications and are therefore probably available.

Certain songs have traditionally held a place in American life and should be part of each pupil's general knowledge. But traditions are changing, and the teacher must use his own discretion with regard to the suitability of such songs. In any case, those that have proven to be worthwhile should be emphasized and even memorized. This can be accomplished more readily if such songs are mimeographed and bound to form a school songbook.

Instrumental Activities

Instruments may be used to support and embellish singing in several ways: in chording, instrumental interludes, imitation of sounds in nature, and regular instrumental accompaniments. Among the instruments that may be used in this fashion are the piano, accordion, autoharp, guitar, ukulele, recorder, resonator bells, drums, claves, maracas, tambourines, and other melody and percussion instruments. From time to time, players from the orchestra or band may be brought in to accompany singing or for purposes of demonstration.

Instrumental chording may accompany singing, in some cases by using only the I and V chords. With one or two players at the piano keyboard, one or two at autoharps, several at percussion instruments, one at a string bass of which the open strings (played *pizzicato*) are tuned to the prime and fifth of the scale, such songs as the following may be enlivened:

Alouette
Chopsticks
Clementine
Down in the Valley
Hail, Hail, the Gang's All Here
Hokey, Pokey
La Cucaracha
Mexican Hat Dance
Oh Dear, What Can the Matter Be
Swing Low, Sweet Chariot

Of course, adding the IV chord will make many more songs available.

Listening Activities

Listening activities must constitute an important portion of every normal lesson. Where singing is essential to the lesson as in the first six units, listening must be considered as important as singing. In Units 7-10 and 13, units of a predominantly instrumental nature, listening probably would become the main feature of the lesson.

As much care and effort should be put into the choice of records and tapes for listening as in choosing songs for singing; the right music can insure the success of the lesson. In addition, steps should be taken to ensure that the music is well reproduced whether played on the piano, phonograph, or tape recorder.

Because of the relatively passive nature of the listening process, various procedures must be employed to stimulate pupils and to activate the lesson. These may be summarized as follows:

Attention should always be directed toward elements in the music that are significant for the lesson. Often, questions, lists, and facts relevant to the music should be placed on the board or in notebooks in order to focus attention on key points. There should be appropriate follow-up class discussion.

Visual aids should be used wherever indicated to enhance listening. Films, filmstrips, pictures, and any other materials that add another dimension to listening should be used. (See discussion about proper use of audio-visual aids on pp. 161-170.) When concentration on the music alone is desired, visual aids will of course be omitted.

In many instances the music chosen will be too long for class use. It is generally advisable to play as much as is needed to make the point intended. When possible, complete pieces may be played. For lessons which require several excerpts, the tape recorder should be used. In fact, the problems of place-finding, timing, excerpting, and discussing music seriatim probably render the tape recorder the instrument of choice for the classroom.

All kinds of activities may be associated with listening: providing background information; telling a story; reciting poetry or prose; acting out a scene; dancing; engaging in rhythmic activity; using current musicals, historical and other events, to provoke thought; relating music to art, science, mathematics, and other subjects; etc. As will be seen later in connection with the lesson plans, most lessons are motivated by problems: comparing one form of music with another; tracing the derivation of one form of music from another, musically and historically; comparing musical styles with styles in art, literature, and dancing; relating music to the interests of pupils, etc.

Rhythmic Activities

Rhythmic activities in a Music Appreciation class may take the form of clapping, beating, walking, dancing, conducting, recognizing rhythmic patterns (with or without notes), and using rhythm instruments in conjunction with singing or listening. While they are of limited application, these activities do have a place in some lessons, as indicated from time to time in the lesson plans.

Current Events

Even though Current Events is not a separate unit, it is well to include current events in almost every lesson. The fact that significant musical events like the summer performances of opera and symphony are taking place with more and more frequency makes it imperative that the teacher prepare the way for proper appreciation of these performances. Television shows also feature serious artists; these should be publicized and supported.

Due to the proliferation of inferior music and performers in much of the mass entertainment media, it becomes the duty of the teacher to try to establish and maintain standards in every way possible. The threatened submergence of the art of music by profiteers who feed upon the youth and gullibility of our public presents a very serious challenge to the teacher and one that can be met only by sincere and untiring effort.

Basic Song Lists

The following lists contain songs which are classified as types ranging from light recreational songs to art songs. The lists have been derived from many sources — earlier syllabi, lists provided by the New York State Department of Education and the Music Educators National Conference, and current textbooks. Naturally, these lists do not include all worthwhile songs, and the teacher is free to add any song he has found useful to the repertoire. This is particularly apropos in the case of current "hits" which are musical and which appeal strongly to pupils.

For reasons given in the section on Activities in a Music Appreciation Class, specific sources for each song are not provided, but songs in the local school text which are similar to those on the lists are worth teaching.

Basic Song List

Patriotic and Service Songs

Air Corps Song
America (stanzas 1, 4)
America, the Beautiful
Anchors Aweigh
Caisson Song
Marines' Hymn
Semper Paratus
Star-Spangled Banner, The (stanzas 1, 4)

Our National Heritage

Battle Hymn of the Republic
God Bless America
God of Our Fathers
Hail to the Chief
Navy Hymn (Eternal Father)
Taps
This Land Is Your Land
This Is My Country
You're a Grand Old Flag
When Johnny Comes Marching Home
Yankee Doodle

American Folk Songs and Ballads

Aloha Oe
Billy Boy
Blow the Man Down
Blue Tail Fly
Cindy
Clementine
Down in the Valley
Drill, Ye Tarriers, Drill
Erie Canal
Home on the Range
John Henry
O Susanna
Old Chisholm Trail
Red River Valley
Shenandoah
Turkey in the Straw

Spirituals

Dry Bones
Go Down, Moses
He's Got the Whole World in His Hands
It's Me, O Lord
Joshua Fit the Battle of Jericho
Lil' David, Play on Your Harp
Listen to the Lambs
Nobody Knows the Trouble I've Seen
One More River
Sometimes I Feel Like a Motherless Child
Swing Low, Sweet Chariot
When the Saints Go Marching In

Songs and Ballads from Other Lands

O Marie
All Through the Night
Annie Laurie
Ay, Ay, Ay
Believe Me, If All Those Endearing Young Charms
Chiapanecas
Cielito Lindo
Ciribiribin
Come Back to Sorrento
Coming Through the Rye
Danny Boy
Drink to Me Only with Thine Eyes
Flow Gently, Sweet Afton
Funiculi, Funicula (A Merry Life)
Greensleeves
How Can I Leave Thee?
I'll Take You Home Again, Kathleen
Juanita
Kerry Dances
La Cucaracha
Loch Lomond
Marching to Pretoria
Marianina
Men of Harlech
O No, John
O Sole Mio
Santa Lucia
Zum Gali Gali

Songs of Brotherhood

Give Me Your Tired, Your Poor
House I Live In, The
Hymn for the Nations (Beethoven)
Hymn of Brotherhood (Brahms)
No Man Is an Island
One World

Songs for Recreational or Community Singing

Band Played On, The
Bicycle Built for Two, A (Daisy Bell)
Hail, Hail, the Gang's All Here
In the Evening by the Moonlight
I've Been Working on the Railroad
Let Me Call You Sweetheart
Tell Me Why
Vive L'Amour

Standard Popular Songs

Bells of St. Mary's, The
Beyond the Blue Horizon
Count Your Blessings
Give My Regards to Broadway
Happy Wanderer, The
He
I Believe
Through the Years
When Day Is Done
With a Song in My Heart

Songs from Operettas and Musicals

Climb Every Mountain *(The Sound of Music)*
Do Re Mi *(The Sound of Music)*
Donkey Serenade, The *(The Firefly)*
Gypsy Love Song *(The Fortune Teller)*
Hello, Young Lovers *(The King and I)*
If I Loved You *(Carousel)*
I Talk to the Trees *(Paint Your Wagon)*
I Whistle a Happy Tune *(The King and I)*
It's a Grand Night for Singing *(State Fair)*
Oh, What a Beautiful Morning *(Oklahoma)*
June Is Busting Out All Over *(Carousel)*
My Hero *(The Chocolate Soldier)*
Oklahoma *(Oklahoma)*
Only a Rose *(Vagabond King)*
Over the Rainbow *(The Wizard of Oz)*
Policeman's Chorus *(Pirates of Penzance)*
Somewhere *(West Side Story)*
Stout-Hearted Men *(New Moon)*
Summertime *(Porgy and Bess)*
Tonight *(West Side Story)*
We Sail the Ocean Blue *(HMS Pinafore)*
Whistle While You Work *(Snow White)*
Without a Song *(Great Day)*
You'll Never Walk Alone *(Carousel)*

Seasonal Songs

Auld Lang Syne
Deck the Halls
Easter Parade
I Wish You a Merry Christmas
Jingle Bells
Prayer of Thanksgiving
Rock of Ages (Chanukah)
Twelve Days of Christmas, The

Sacred Songs

Bless This House
Dona Nobis Pacem (round)
For the Beauty of the Earth
Heavens Are Telling, The (Beethoven)
Lord's Prayer, The
Mighty Fortress Is Our God, A
Old Hundred
One God
Send Out Thy Light
Thou Wilt Keep Him in Perfect Peace

Art Songs, Familiar Serious Songs, and Songs by Great Composers

Barcarolle *(Tales of Hoffman* — Offenbach)
Calm (Still) as the Night (Boehm)
Finlandia (Sibelius) — several vocal versions
Home Road, The (Carpenter)
Land of Hope and Glory (Elgar)
Lost Chord, The (Sullivan)
Liebestraum (Liszt)
Linden Tree, The (Schubert)
Lullaby (Brahms)
May Song (Schumann)
Ode Triumphant (Brahms)
Onward Ye People (Sibelius)
On Wings of Song (Mendelssohn)
O Rest in the Lord (*Elijah* — Mendelssohn)

Panis Angelicus (Franck)
Prayer Perfect (Speaks)
Pilgrim's Chorus (*Tannhauser* — Wagner)
Recessional (DeKoven)
Soldiers' Chorus *(Faust* — Gounod)
Sylvia (Speaks)
Toreador Song *(Carmen* — Bizet)
Trees (Rasbach)
Where'er You Walk *(Semele* — Handel)

Game Songs and Rounds

Alouette
Frere Jacques (Are You Sleeping?)
Hey, Ho! Nobody at Home
Hokey Pokey
Mexican Hat Dance
Oh How Lovely Is the Evening
Orchestra Song
Row Your Boat
She'll Be Coming 'Round the Mountain
Skip to My Lou
Sumer Is Icumen In
What Did Delaware, Boys?

Sentimental Songs

Beautiful Dreamer
Green Cathedral, The
Home, Sweet Home
I Love You Truly
In the Gloaming
Jeannie With the Light Brown Hair
Love's Old Sweet Song
May the Good Lord Bless and Keep You
Now Is the Hour
Perfect Day, A
Sweet and Low
Vaya Con Dios
Whispering Hope

I

Patriotic and School Songs

To begin the term in an area familiar to pupils, patriotic and school songs are presented first. Several should be learned and memorized. Even though later unit plans make no reference to these songs, it is understood that they are to be presented or reviewed continually. Those which are always being sung at assemblies or at other school functions should constitute an important part of the repertoire.

To help with the memorization of songs, the following procedure is suggested.

> The words are projected on a screen via transparencies or slides (usually the tune is familiar). The class sings the entire song.
>
> Next time around, the light on the screen is darkened in the middle of the song, but the class continues to sing.
>
> With each repetition the screen is darkened earlier until the song is memorized.

As a final step in memorization, a prepared chart which lists all of the songs is displayed (see next page). When a song is sung competently from memory, that fact is recorded for this class and others to see — and compare. Class pride is generated.

Using the above procedures and stimuli, a class should be able to build a basic repertory in good time without requiring drill. Test questions giving the individual lines of songs and requiring corresponding titles provide an effective method for measuring the cumulative success of this approach.

At about this time the school song(s) may be introduced. If possible, a record or tape of the song(s) sung by the school chorus should be used, and the class may then sing along, following words on the screen or in the school handbook.

BASIC SONGS — CHECK-OFF CHART									
Basic Song Titles	BASIC SONGS TO BE MEMORIZED *Music Classes*								
	pd. 1			pd. 2			pd. 3		
	need help	almost	mem.	need help	almost	mem.	need help	almost	mem.
America v. 1			✓			✓			✓
America v. 4		✓			✓				✓
Star-Sp. Banner v. 1	✓				✓				✓
Auld Lang Syne	✓				✓			✓	
List extended to include all patriotic songs on the basic lists.									

Aims and Objectives

To encourage love and respect for patriotic and school songs.
To trace the origins of our national anthem.
To give pupils an understanding of the nature of patriotic songs.

Vocabulary

anthem types — eulogistic, narrative
national anthem
patriotic song

Suggested Lesson Topics

Our National Anthems (See Sample Lesson Plan, pp. 18-19.)
National Anthems and School Songs (memorization)
National Anthems of Other Countries ("God Save the Queen," *"La Marseillaise,"* "O Canada," *"Bundeshymne,"* and *"Hatikvoh."*)

Alternate Lesson Topics

Other National and Patriotic Songs (See Basic Song List.)
Other School and Service Songs

Procedures

Relate origins of "The Star-Spangled Banner" and "America." Trace their ascendancy to the status of national anthems.

Compare the original versions of the anthems with present versions.

Present other anthems and songs in terms of their historical backgrounds or reasons for being.

Summary Concepts

All nations have patriotic songs.

Patriotic songs serve to unify the nation, to promote the spirit of patriotism, and to lend dignity to gatherings.

Many of these songs have interesting historical and artistic origins.

The songs are of different types — some dramatic, some narrative, some eulogistic, some descriptive.

References

(For complete bibliographic information, see pp. 173-179.)

Griffith, E. *National Anthems,* pp. 11-15, 24-29, 36-51.

Grove's Dictionary, article on national songs.

Nettl, P. *National Anthems,* pp. 1-51, 67-78, 138-139.

New York State Education Department. *Teaching General Music.*

Shaw, M., and Coleman, H., eds. *National Anthems of the World,* pp. 51, 136, 147, 368.

Sonneck, O. G. *The Star-Spangled Banner.*

Audio-Visual Materials

Anthems of All Nations (Folkways FP 8-1).

National Anthems Around the World (Mercury MG 1 205).

La Marseillaise (Vic. 430.123).

National Anthems Latin America (Vic. AVL 3271).

Sample Lesson Plan

Topic: OUR NATIONAL ANTHEMS

Aims

To encourage appreciation of our national anthems.

To trace the origins and development of our national anthems.

Objectives

To show how "The Star-Spangled Banner" and "America" were derived from foreign sources.

To show how they became the national anthems.

To point out changes in the original tunes in keeping with the current poems.

Motivation

Singing or playing "The Star-Spangled Banner" and "America" in their original forms with different words should create interest.

The ensuing discussion, based partly on pupil experience, should bring out the variety of forces and events that shaped the present versions of the anthems.

Presentation

The teacher sings or plays (piano or tape) the original version of "To Anacreon in Heaven" (p. 174), followed by an account of its metamorphosis into "The Star-Spangled Banner." A similar procedure may be used for "America." Words of all songs may be projected on a screen or issued in mimeographed form.

Activities

Singing

Teacher and/or class may sing "To Anacreon in Heaven" and "The Star-Spangled Banner." This is also done with "God Save the Queen" and "America."

Playing

Teacher may accompany the singing on the piano or on tape

Questions

1. Are there any melodic differences between the British tunes and our present-day American anthems?
2. Are our anthems of the same type as their predecessors?
3. What are the historical origins of our anthems?

Activities	*Questions*
(a tape may be used for the sung versions of "To Anacreon in Heaven" and "God Save the Queen"). *Listening* As in the section above, a tape recording of "To Anacreon in Heaven" and "God Save the Queen" may be used; if necessary, a tape or phonograph recording of "The Star-Spangled Banner" and "America" may be used to demonstrate good singing.	4. Does a borrowed anthem lose in emotional impact? Explain. 5. What are the purposes of national anthems? 6. Which of our anthems are sung by the military in wartime? 7. What role have our anthems played in British-American relations? 8. What are the characteristics of a good national anthem?

Summary

Discuss questions 3-8.

Alternate Lesson Plan

Topic: OUR NATIONAL ANTHEMS

Aim

To encourage love and respect for patriotic songs.

Objectives

To improve classroom and assembly performances of "The Star-Spangled Banner" and other standard patriotic and school songs.

To encourage full class participation in singing activities.

Motivation

The teacher may play recordings of "The Star-Spangled Banner" by different singers, asking students to point out strengths and weaknesses of the different versions.

The teacher may ask the students to criticize the assembly performances of the National Anthem in their school.

Presentation

The teacher leads the class in singing "The Star-Spangled Banner," using the standard assembly routine. The students are asked to suggest ways in which the singing may be improved. (Starting and stopping together, pronouncing words correctly, breathing at proper places.)

The teacher points out that singing quality is improved if the words are pronounced clearly and emphatically. Difficulties caused by the high range of the middle phrase ("And the rockets' red glare," etc.) are reduced by emphatic pronunciation of the explosive consonants, keeping the chin down when reaching for high notes, and singing with energy.

The teacher may demonstrate the conductor's beat for the attack, *fermata,* and release, so that the class may have practice in starting and stopping together.

Activities

Singing

The National Anthem

Listening

Recorded versions of the National Anthem

Rhythmic Response

Students may practice the conductor's beat for attack and release.

Notebook

List ways in which school performances of the National Anthem may be improved.

Questions

1. What are some of the difficulties in singing "The Star-Spangled Banner"?
2. What musical qualities should a satisfactory performance of "The Star-Spangled Banner" have?

Summary

To improve school performances of "The Star-Spangled Banner":

Follow the conductor for starts and stops.
Sing with energy.
Pronounce words clearly.

Sample Worksheet

Our National Anthem

How can we improve the singing of "The Star-Spangled Banner" in the assembly? List your suggestions.

____

____

____

What three things must be kept in mind when you follow a conductor?

____

____

____

Do you feel that "The Star-Spangled Banner" should be sung by the crowd at ball games and other public occasions? Give reasons for your answer.

____

____

____

2

Folk Songs

of America and Other Lands

Folk song may be defined as a type of song of either known or unknown origin which has caught popular fancy for various reasons and has been widely sung. Thus the song may stem from the skilled pens of composers like Schubert or Foster or from the momentary inspiration of a nameless worker or minstrel. Whatever the source — if the song satisfies the needs of a large number of people over a substantial period of time — it may be called a folk song. This definition of course conflicts with that of the purists who would honor with the cognomen "folk song" only those that were not written down and were sung freely. But there is so much overlapping between the composed (or recorded) folk song and the "free" type that the distinction no longer seems valid.

Particularly characteristic of folk song are its variety and spontaneity based on many phenomena in the lives of a people: romance, tragedy, games, lullabies, and even nonsense rhymes. There are also songs about many different occupations which serve to make work less tedious and to pass the time more quickly. In this category are the plantation songs, railroad songs, sea shanties, cowboy songs, and marching songs of armies.

In the United States, current interest in folk music has resulted in the spotlighting of areas where traditional songs have survived — the South and Southwest. Although folk songs, especially work songs, are popular in other sections of the country and have considerable longevity, it is in the Southern Appalachian Mountains that the influence of our early settlers is most strongly reflected. Some of the songs are still sung much as they were in the British Isles hundreds of years ago.

Songs of the South and Southwest

TYPE	TITLE
Answering Song	Deaf Woman's Courtship
Ballad	Barbara Allen
Dance Song	Skip to My Lou
Humorous Song	Old Joe Clark
Romantic Song	Down in the Valley

One of the most abundant sources of folk song in this country and one that is exerting considerable influence on music today is the music of the Afro-American. It is a highly personal form of expression convincingly portraying the meaning of the text. Syncopation is common, as are the pentatonic scale and the flatting of the third and seventh tones of the scale — as in "blues" music. As indicated by the Tallmadge time chart on pp. 100-101, African and Semitic influences are strong.

Songs of Afro-Americans

TYPE OR CHARACTERISTIC	TITLE
Blues	St. Louis Blues
Freedom Song	We Shall Overcome
Lining Out	Go Down, Moses
Pentatonic Scale	Swing Low, Sweet Chariot
Syncopation	Every Time I Feel the Spirit
Spiritual	My Lord, What a Morning
Work Song	Water Boy

Other examples of Afro-American music illustrating both genres and technical features may be found in later units on American and African music.

When some of the inhabitants of the Appalachian region went west in the nineteenth century, they took their music with them, and many cowboy songs are paraphrases of, or bear strong resemblance to, the songs of the mountaineers.

Songs of Appalachia

TYPE	TITLE
Ballad	The Ballad of Jesse James The Cowboy's Lament
Dance Song	Cindy
Work Song	Night Herding Song Old Chisholm Trail

Of the countless folk songs from foreign sources, only a few can be included here, enough to show the universality of folk song genesis. Though they may have been influenced by geographic conditions, nationalistic traits, and musical tendencies, the songs show kindred manifestations of feeling associated with romance, tragedy, work, sorrow, and joy.

Country of Origin	Folksong	Country of Origin	Folksong
France	Au clair de la lune	Italy	Come Back to Sorrento
	Frere Jacques		O Marie
Germany	Die Lorelei		Santa Lucia
	How Can I Leave Thee?	Mexico	Carmen, Carmela
			Cielito Lindo
Great Britain			La Cucaracha
England	Drink to Me Only with Thine Eyes	Russia	Dark Eyes
			Pedlar, The
	Greensleeves		Volga Boatman
Scotland	Annie Laurie	South America	
	Auld Lang Syne	Brazil	Tu-tu, Maramba
	Loch Lomond	Chile	Rio, Rio
Wales	All Through the Night	Spain	La Paloma
	Deck the Halls		
Ireland	Bendemeer's Stream		
	Londonderry Air		

Folk song has always exerted an influence on the work of professional composers, even on those who dealt with the most complicated and refined forms of composition. Below is a partial list of composers and works in which folk song plays a significant role:

Composer	Title of Composition
Beethoven	String Quartet op. 59 no. 2, 3rd movement
Brahms	Academic Festival Overture Hungarian Dances
Copland	Appalachian Spring El Salon Mexico A Lincoln Portrait
Cowell	Old American Country Set
Dohnanyi	Variations on a Nursery Tune
Dubensky	Variations on "Pop Goes the Weasel"

COMPOSER	TITLE OF COMPOSITION
Gardner	From the Canebrake
Gould	American Salute Cowboy Rhapsody Lincoln Legend
Harris	When Johnny Comes Marching Home
Ives	Symphony no. 2
Liszt	Hungarian Rhapsodies
Moore	The Devil and Daniel Webster
Moussorgsky	Boris Godunov
Mozart	Variations on "Dirai-je maman"
Powell	Negro Rhapsody
Siegemeister	Ozark Set
Still	Afro-American Symphony
Tchaikowsky	Symphony no. 4, 2nd movement, 4th movement
Thomson	The Plow That Broke the Plains

Aims and Objectives

To develop an awareness of the role of folk music in the cultural life of America and other countries.

To develop an awareness of the contributions to folk music by immigrants.

To reveal the nature and scope of folk music by samplings from different sections of this country and from other countries.

To show how music history and composition are involved with folk music.

To build a repertoire of songs useful for group singing.

To satisfy the spiritual, emotional, and aesthetic needs of pupils through the singing of the finest types of folk song.

Vocabulary

answering song
ballad
improvisation
lining out
minstrel
religious folk song
secular folk song
spiritual
syncopation
text
tune
work song

Content

The literature of folk song is so enormous that it would be wasteful to attempt a compilation here. Teachers should simply provide enough variety in choosing the songs so that all of the categories listed in the introduction to this unit are represented. Additional selections may be made from the list of basic songs beginning on p. 12; from pp. 47, 51, 55, 58, and 67 of the New York State Syllabus; from Unit II, Sec. III of *General Music for Intermediate Schools and Junior High Schools,* Level I; and from any school text. (See References, pp. 171-172.)

Suggested Lesson Topics

Folk Ballads (See Sample Lesson Plan, pp. 28-29.)

Famous Folk Singers

Forms in Folk Song (strophic, strophic with refrain, three-part song, etc.)

Humor in Folk Song

Folk Songs in the Concert Hall (composers who have based compositions on folk song)

Alternate Lesson Topics

The Composed Folk Song (Schubert, Brahms, Foster)

Contrasts in Folk Songs "Erie Canal" and "Volga Boatman"; various versions of "Barbara Allen"

Comparison of the Folk Song and the Art Song (See Unit 6.)

Comparison of the Folk Song and the Popular Song

Procedures

Find pairs of songs which are related in style or melody, e.g., "Barbara Allen" and "The Ballad of Jesse James," "Vilikins and His Dinah" and "Sweet Betsy from Pike." (See pp. 28-29.)

Sing them or have the class sing them (a recording may also be used), and draw comparisons between them. With "Barbara Allen," for example, it may be shown that the song came from Britain to the Appalachians and that the ballad form was used later in the West. The tune of "Vilikins and His Dinah" was used later for "Sweet Betsy from Pike."

Comparisons among songs may likewise be made with regard to category (work song, dance song, etc.); historical or sociological motivation ("Battle Hymn of the Republic" and "We Shall Overcome"), aesthetic values (lyrics, musical setting of text), and relative merit of songs of known and unknown composers.

Summary Concepts

Folk songs have varied emotional, historical, and aesthetic origins.

Many folk songs have crossed political boundaries and have been used by different nations in response to need or appeal; many others have been adapted for purposes different from those of the original.

Folk songs may be written by a known composer or they may be handed down by word of mouth, but they all share the distinction of having been found worthwhile by many people over a considerable period of time.

They all have merit and appeal due to one or more of the following factors: text, melody, rhythm, style, or the purpose which they serve.

References

Board of Education, City of New York. *General Music for Intermediate Schools and Junior High Schools,* Level I, Unit II, Sec. III, List of recordings, Unit II, p. 3.

Lomax, A. *The Folk Songs of North America,* pp. 597-600.

New York State Education Department. *Teaching General Music,* pp. 53-54. Lists of audio-visual materials, pp. 49, 54, 57, 60, 141-167.

Audio-Visual Materials

Folk Ballads	Vic. LPV 513
Blow the Man Down	Vic. LM 2551
Gallows Song	Lyr. LL66
John Henry	Vic. LOC 6006
Shenandoah	Vic. LPM 2309
Streets of Laredo	Vic. CAL 674
Taste of Honey, A	Cap. ST 2309

Sample Lesson Plan

Topic: FOLK SONGS

Aims

To promote understanding and appreciation of folk songs.

To encourage understanding of foreign cultures through their folk songs.

Objectives

To show the character and derivation of three folk songs.

To prove that the folk song has inherent aesthetic value.

To show the traditional and international character of the folk song by demonstrating the relationship between "Vilikins and His Dinah"[1] and "Sweet Betsy from Pike."[2]

Motivation

A record of "A Taste of Honey" (old English song) sung by the Beatles is played.

Discussion of its merits and appeal follows.

Presentation

Following the playing of "A Taste of Honey," "Vilikins and His Dinah" and "Sweet Betsy from Pike" are presented and compared. The trail of the latter is traced from the West back to the Appalachians and finally to England.

Activities

Singing

All three songs mentioned above may be sung.

Playing

Accompaniment can be provided by teacher or pupils (piano, autoharp, guitar, bass, etc.)

Questions

1. How does it happen that a centuries old song like "A Taste of Honey" has recently been revived?
2. Do you know any other songs derived from old melodies?
3. Where are the oldest folk songs in the United States? Have you ever heard them?

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[1] See p. 177.

[2] O. McConathy et al., *Music the Universal Language* (New York: Silver Burdett, 1954), p. 175. Record, Col. C1-2446.

Activities

Listening

"A Taste of Honey" may be played using the Beatle record.

The other songs may be played — but playing should be confined to a few verses.

Rhythmic Response

Rhythm instruments or clapping may be used in accompaniment to "Vilikins" and "Sweet Betsy."

Creative Response

After pointing out the nature of the folk song, the teacher may encourage the class to compose such a song — tune, lyrics, or both.

Questions

4. How did "Sweet Betsy" get to the West?
5. Are there any differences between "Vilikins" and "Sweet Betsy"?
6. Why is no composer's name given for either song?
7. Does the tune fit the words? How and why?
8. List the attributes of a folk song that enable it to survive.
9. What were the circumstances that brought about the creation of the three songs in this lesson?

Summary

Discuss questions 3-9.

◆

Alternate Lesson Plan

Topic: FOLK BALLADS

Aims

To promote understanding and appreciation of folk songs.

To encourage understanding of foreign cultures through their folk songs.

Objectives

To become acquainted with typical folk ballads.

To recognize various forms of folk ballads.

Motivation

The teacher sings or plays recordings of the opening stanzas of several folk ballads, asking students to discover ways in which these songs are alike. (All are folk ballads, i.e., folk songs that tell a story.)

Presentation

The teacher presents at least one example of each of the following three types of folk ballad:

1) Ballads which use the same music and basically the same words for each stanza:

Everybody's Welcome
Farmer in the Dell
Fiddle-I-Fee (I Bought Me a Cat)
*Hangman's Tree (Hangin' Tree or Hangsman)
Paper of Pins (Madam, Will You Walk?)
Pay Me My Money Down
Peg an' Awl
*She'll Be Comin' 'Round the Mountain

2) Ballads which use the same music with different words for each stanza:

Barbara Allen (Barberry Ellen)
Billy the Kid
*John Henry
Lord Randall
*Streets of Laredo (Dying Cowboy)

3) Ballads which have a refrain or phrase which recurs at regular intervals:

Blow the Man Down
Cape Cod Girls
Devil's Nine Questions
Quaker's Courtship
Rio Grande
*Shenandoah
Three Young Ladies
Two Sisters

Activities

Singing

Examples from the song lists, using full class or student soloists.

Questions

1. Do most folk ballads have happy endings? Why?
2. What sort of characters are folk ballads about?

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* Suggested for class singing.

Activities

Playing

Most ballads can be harmonized on piano, autoharp, guitar, etc., with a few basic chords.

Listening

Recordings or teacher performances of songs from above lists.

Questions

3. Does the music of a folk ballad change its character to fit the words as the story progresses?
4. Why are folk ballads a popular type of folk song in almost all countries?

Summary

Mention three types of folk ballads, with examples of each.

Sample Worksheet

Folk Ballads

What is a folk ballad? ______________________________

____

How do folk songs and folk ballads differ? ______________________________

____

Can you name some historical characters that appear in folk ballads?

____

____

Give an example of a folk ballad in which the singer repeats the same music and basically the same words for each stanza of the song. ______________________________

____

Give an example of a folk ballad in which different words are used for every stanza, although the music remains the same. ______________________________

____

Give an example of a folk ballad which has a refrain or chorus that recurs at regular intervals. ______________________________

3

Types of Voices

Although the nominal purpose of this unit is to demonstrate differences among voice types, a major effort should be made to inculcate good singing habits through the presentation of outstanding voices. At once the most expressive and easily perverted instrument, the voice still represents the shortest route to the furthering of musical and aesthetic values and to an understanding of the vocal repertory. At a time when singing in large groups such as assemblies and public gatherings seems to be at an ebb, it is more important than ever to show pupils the beauty and expressiveness inherent in the human voice and to check the tide of indifference to good singing. Too, the growing admiration for careless vocalization in much rock-and-roll singing should be countered by demonstrations of highly trained singing.

In order to give the teacher latitude in choosing recordings for the lessons that follow, a list of the nine principal voice types is provided.

1. **Coloratura Soprano**

   Mad Scene *(Lucia di Lammermoor)*
   Rejoice Greatly *(Messiah)*

2. **Lyric Soprano**

   I Love Thee (Grieg)
   Mi chiamano Mimi *(La Boheme)*

3. **Dramatic Soprano**

   Abscheulicher, wo eilst du hin? *(Fidelio)*
   Brunnhilde's Battle Cry *(Die Walkure)*

4. **Mezzo-Soprano**

   Habanera *(Carmen)*
   He Shall Feed His Flock *(Messiah)*

5. **Contralto or Alto**
   O Rest in the Lord *(Elijah)*
   Stride la vampa *(Il Trovatore)*

6. **Lyric Tenor**
   Che gelida manina *(La Boheme)*
   Flower Song *(Carmen)*
   La donna e mobile *(Rigoletto)*

7. **Dramatic Tenor**
   O Paradiso *(L'Africaine)*
   Prize Song *(Die Meistersinger)*

8. **Baritone**
   Largo al factotum *(The Barber of Seville)*
   Toreador Song *(Carmen)*

9. **Bass**
   In These Sacred Halls *(The Magic Flute)*
   Mephisto's Serenade *(Faust)*

Aims and Objectives

To teach appreciation and understanding of vocal music along with the presentation of voice types.

To enable pupils to recognize voice types on the basis of timbre, range, and expressive quality.

To present outstanding examples of the main vocal types and of their characteristic uses in vocal works.

To familiarize pupils with some of the great names in singing.

Vocabulary

alto
baritone
bass
coloratura
contralto
mezzo-soprano
range
soprano (dramatic)
soprano (lyric)
tenor (dramatic)
tenor (lyric)
timbre

Suggested Lesson Topics

A Comparison of Trained and Untrained Voices (See Sample Lesson Plan, pp. 35-36.)

Types of Female Voices

Types of Male Voices

Alternate Lesson Topics

Great Contemporary Singers

A Comparison of Singers: Folk, Popular, Musical Comedy, Opera.

Procedures

Present songs or arias after describing their backgrounds; choose recordings of great artists.

Present pupils' voices live or on tape; compare with each other or with artists'.

Explore relationship of voice types to the music being sung regarding expressive character.

Explain essentials of good vocal production and demonstrate with recordings. Compare vocal types of popular vocalists with those of classical artists. Note differences in vocal styles for popular songs, folk songs, and opera.

Summary Concepts

Each voice type has different timbre and emotional impact.

It is possible to express every emotion within each voice type.

Trained voices are capable of producing beautiful tone, of underlining the meaning and emotion of words, and of meeting any technical demands made by the music.

Legitimate singing as exemplified by the artists in the recordings is aesthetic, expressive, technically interesting, and varied.

References

Board of Education, City of New York. *General Music for Intermediate and Junior High Schools,* Level I, Unit VI, p. 4. List of recordings.

Kagen, S. *Music for Voice.* Lists of songs for each voice type.

Music Educators National Conference. *Music Education Materials,* pp. 62-63, 66-67.

◆

Sample Lesson Plan

Topic: A COMPARISON OF TRAINED AND UNTRAINED VOICES

Aim

To teach appreciation and understanding of vocal music in conjunction with the presentation of voice types.

Objectives

To teach pupils to distinguish between male and female voices with respect to timbre, range, and expressive qualities.

To enable pupils to identify their own voice types.

To present examples of artistic singing for purposes of imitation.

To compare and contrast professional and amateur singing.

To teach appreciation of one or two songs.

Motivation

Record pupils' voices and compare them to professional voices.

Presentation

A list of the nine voice types included earlier in the unit is placed on the board or on a screen.

The class sings "Down in the Valley"[1] or another song of similar appeal and brevity (for taping).

One recording or part of a recording by a professional female vocalist and one by a professional male vocalist are played, preferably of the same songs sung by the class; the class is asked to identify the voice types.

The same songs are sung by a female and a male pupil, and the voice types are identified by the class.

Comparisons are made among the presentations with respect to voice quality, enunciation, and other vocal refinements.

The teacher resolves questions of voice types of pupils by pointing out the characteristics and final development of the changing voice.

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[1] "Down in the Valley" — *Music the Universal Language,* p. 9; record — Richard Dyer-Bennett on his own label. Other examples of professional singing are: London 5920 (Eileen Farrell — *Songs America Loves)* and London 55003 (Robert Merrill — *Americana).*

Activities

Singing

"Down in the Valley" and/or another song.

Playing

Pupil(s) or teacher may accompany the song(s) — on piano, autoharp, etc.

Listening

Phonograph and tape recordings are used as described under *Presentation* opposite.

Questions

1. Identify the voice types on records.
2. Do you notice any differences between professional and pupil voices?
3. How do you account for these differences?
4. What is your own voice type?
5. What are some things professionals do to produce artistic singing?
6. What will become of your voice when you grow up?
7. Is one voice type better than another? Why?
8. What must you do to develop a particular voice type?

Summary

Questions 2, 3, 5, 7, 8.

List voice types according to register, together with characteristic qualities and music for each type.

Play recordings and have pupils identify the voice types. Discuss.

4

Music of the Theater

Musicals, Ballet, Broadcasts, Films, Operetta, Opera

By music of the theater is meant music that accompanies any type of theatrical demonstration involving the drama, dancing, and other mimetic forms of art. (The term *drama* is used to encompass a wide variety of stage presentations, such as opera, operetta, the musical, ballet, and the play or screen showing with incidental music.) What is common to all of these is a story line or unifying idea that organizes the work and gives it breadth and substance. Also present is a certain amount of movement and action that render the work *theatrical* as contrasted with the immobility of presentations such as the oratorio or poetry readings with background music; for this reason the latter, although following a plot or idea and imbued with considerable dramatic fervor in its realization, are excluded from this unit.

Very early in man's history music was used in association with a story or dance to help emotionalize its meaning. Primitive forms of opera and ballet undoubtedly existed in the earliest civilizations as they exist in the most primitive tribal societies today. With the beginnings of recorded history we find clear evidence of such manifestations, for example, Miriam's dancing in the Bible and the *dramma per musica* of the Greeks.

It was the attempt to revive the latter art form that led Peri and Rinuccini of the Florentine Camerata to produce the first fully notated opera, *Euridice* (c. 1600). Based on the assumption that the Greek drama employed musical declamation to enliven the text in the manner of ancient orators, the Camerata developed monody in a way that led to *ariosi* (Monteverdi) and *arie* — the keys to the future of opera. The acceptance of opera in this and succeeding centuries was sure testimony to the validity of the new art form and stimulated composers throughout Europe to write in the genre.

The next century saw the development of the *bel canto* manner of singing, the efforts of Gluck to reclaim opera as a dramatic vehicle, and the creation of the Handelian and Mozartean masterpieces.

In the 19th century, a veritable boom in opera brought Weber, Rossini, Bellini, Donizetti, Meyerbeer, Bizet, Gounod, Verdi, and Wagner to the fore. As a reaction to the Italian tendency to subordinate the plot to the music, Wagner set about creating a *Gesamtkunstwerk* in which all elements peculiar to opera would have equal status; unconsciously, however, he had the orchestra play so dominating a role that it has become an extremely important, if not the most important, feature of opera ever since.

In our own century, the names of Strauss, Stravinsky, Berg, and Britten stand out, and in American opera, those of Gershwin, Moore, Barber, and Menotti. But, because of the difficulty experienced by modern composers in reconciling dramatic realism with euphonious, rounded song, and because the opera-going public is reluctant to forego melody, very few modern works have held the stage; much of the effort heretofore expended on opera has gone into the making of less demanding, less involved creations. This has enabled the serious musical — a cross between opera and the flighty operetta of the early 1900's — to make great headway in the theater. Works like *The King and I* and *South Pacific* outnumber new operas by far.

Whatever the direction of the future, opera, as one of the two most highly developed musical forms (the symphony being the other), should be enthusiastically presented. Rather easy to sell to pupils by virtue of its stories and its multi-faceted appeal, opera should constitute the greatest single segment of this unit. Indeed, the growing possibility of seeing live performances of opera, thanks to the flowering of summer festivals, opera workshops, and touring companies, makes it imperative that the teacher inculcate in pupils greater appreciation and desire for opera.

To assist the teacher in selecting material for this unit, the following list is offered:

Opera (*with ballet)

*Aida
*Amahl and the Night Visitors
Ballad of Baby Doe, The
Boris Godunov
*Carmen
Don Giovanni
Down in the Valley
*Faust
Madame Butterfly
Marriage of Figaro, The
Meistersinger, Die
Otello
Porgy and Bess
*Tannhauser
Three-Penny Opera, The

Operetta

Desert Song, The
Fledermaus, Die
Mikado, The
Merry Widow, The
Orpheus in the Underworld
Patience
H.M.S. Pinafore
Red Mill, The
Rosemarie

Serious Musicals

Brigadoon
Carousel
Golden Boy
King and I, The
My Fair Lady
Oklahoma
Sound of Music, The
South Pacific
West Side Story

Light Musicals

Fiddler on the Roof
Flower Drum Song
Guys and Dolls
Hello Dolly
Music Man, The
Pajama Game

Ballets (* indicates in musical)

Appalachian Spring
Billy the Kid
Coppelia
Daphnis and Chloe
Fancy Free
Firebird, The
Nutcracker, The
*On the Town
Rite of Spring, The
Rodeo
Sleeping Beauty, The

Incidental Music

Bourgeois Gentilhomme, Le
L'Arlesienne Suite
Midsummer Night's Dream
Peer Gynt Suite
School for Scandal, The

Music from Motion Pictures

Alexander Nevsky
Greatest Story Ever Told, The
Henry V
Plow That Broke the Plains, The
River, The
So Wild
Victory at Sea

Aims and Objectives

To teach appreciation and understanding of all types of music of the theater — opera, operetta, ballet, the musical, and the play with music.

To acquaint pupils with the workings of the musical theater, its purpose, structure, and development.

To introduce significant works of the theater and their composers.

To trace the development of trends and movements in the theater.

To inform pupils about current developments in the musical theater to make them potential theater-goers.

Vocabulary

- aria
- ballet
- bel canto
- choreographer
- chorus
- conductor
- leitmotiv
- libretto
- music drama
- overture
- prelude
- prima ballerina
- prima donna
- prologue
- prompter
- recitative
- realism (verismo)
- score

Suggested Lesson Topics

- Introduction to Music of the Theater (See Sample Lesson Plans, pp. 43-48.)
- Music and the Dance (Ballet)
- Incidental Music for the Drama, TV, and Radio
- Music and the Motion Picture (See Sample Lesson Plan, pp. 45-46.)
- Operetta (Offenbach, J. Strauss, Herbert)
- Gilbert and Sullivan (I)
- Gilbert and Sullivan (II)
- The Modern Light Musical
- The Modern Serious Musical
- Verdi
- Wagner
- Mozart
- Puccini
- Bizet
- An American Opera
- Historical Origins of Opera

Alternate Topics

Scene from an Opera (recitative, *aria,* ensemble, chorus, ballet, orchestra)

Ballad Opera *(Beggar's Opera)*

Opera Overtures

Other Operatic Composers

Procedures

Have the class sing a song or two from the most recent school Sing or musical; if not applicable, choose a song from a current Broadway musical.

Show how the elements of singing, dancing, instrumental and choral music, plot development, costumes, and scenery all play a part and interact.

Trace the development of the production through the early stages to the performance itself, bringing out the problems encountered and their resolution.

Recount the story of any of the pertinent pieces on the list of works for this unit and show how music and dancing serve to highlight various episodes in the story.

Proceed from the simple musicals in the early lessons of this unit to more complicated works like operas. Apportion the time so that opera is well represented.

Use the filmstrip projector liberally since a considerable number of musicals and operas have been put on filmstrips. If the filmstrips do not have prepared scripts which synchronize with the music, prepare a script and put the music on tape to synchronize it with the film.

Summary Concepts

Music of the theater is music that is written for works that have a story line and which involve motion and action.

Music serves the purpose of intensifying and highlighting various episodes in the story; not all episodes are suitable for musical setting *(ergo* recitative and the spoken portions of the *Singspiel).*

Dancing is an integral part of the musical theater, and some of the finest music has been written for the ballet; however, some ballet music has been written without a story.

Different emotional situations call for a variety of means of expression; all resources of poetry, vocalization, orchestration, melody, harmony, acting, dancing, scenery, costuming, and lighting (stage effects) may be used in the service of expression.

There is a distinction between lighter forms of musical theater as represented by the musical and operetta and more serious forms as represented by opera; the distinction is more one of complexity and workmanship than of procedures.

A further distinction is made between Broadway musicals — some serious and some light. This is based on the moral or "message" to be gotten from the show.

There is a long-standing conflict between the advocates of realism in the theater and those who would subordinate action to the music; this battle is now being fought in operatic circles and will continue to be fought for many years to come.

References

Educational Audio-Visual, Inc. *Audio-Visual Teaching Materials: Music.* Filmstrips and recordings, pp. 2-5, 7-9.

Grove's Dictionary. Article on Opera. (Background)

New York State Education Department. *Teaching General Music.* Lists of recordings, pp. 77-78, 81. Selected references, pp. 147-167.

Wilson. *Growing with Music,* Book 7.

Audio-Visual Materials

Anvil Chorus	Vic. LM 1986
Carmen Jones	Dec. 9021
Habanera	Vic. LM 1749
La donna e mobile	Vic. LM 1104
Un bel di	Vic. LM 2391
William Tell Overture	MS 6743

Sample Lesson Plan

Topic: Introduction to Music of the Theater (I)*

Aims

To teach appreciation and understanding of music of the theater in most of its artistic manifestations.

To show the role, organization, and development of different forms of musical theater.

Objectives

By means of familiar material, to show how a musical (e.g., a school Sing, school musical, or current Broadway musical) is put together.

To teach the function, mode of composition, and effect of the components of a musical — plot, music, dancing, staging, scenery, etc.

To involve pupils in the performance of part of a musical.

To indicate the family relationship of musical, operetta, and opera.

Motivation

The class sings and/or the teacher plays a song from the latest school Sing or musical or from a familiar Broadway musical.

The plot is related in brief, and the function of the song vis-a-vis the plot is explained; likewise, the function of the other components is briefly explained.

Various devices, involving melody, harmony, rhythm, and orchestration, used by composers to illustrate the text *(libretto)* are explained and discussed. A second song, preferably of a different type, may be presented and its *raison d'etre* elucidated.

Activities

Singing

One or two songs from a Sing or musical.

Playing

Songs may be accompanied on the piano, on tape, or by instruments.

Questions

1. Why are the words of a passage sung rather than spoken?
2. What happens to the action while the song is being sung?
3. What purpose does dancing serve in a musical?

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* Because of the wide scope of this unit, two sample lesson plans as well as an alternate plan are provided.

Activities

Listening

Songs chosen for presentation may be played on records or on tape.

Creative Response

The class may be asked to devise a story, lyrics, and music for a musical.

Questions

4. How does the composer illustrate the text melodically? Harmonically? Rhythmically? Through instrumental coloring?
5. Do you feel that music and dancing improve a story? Why?
6. Do all stories lend themselves to musical treatment? Why or why not?
7. Name some plays and novels that have been converted into musicals or operas.
8. Write a story that would be suitable for musical setting.

Summary

Discuss questions 2, 5-8.

List the most important elements of an opera or musical and the function of each.

◆

Sample Lesson Plan

Topic: INTRODUCTION TO MUSIC OF THE THEATER (II)

Aims

To teach appreciation and understanding of music of the theater in most of its artistic manifestations.

To show the role, organization, and development of different forms of musical theater.

Objectives

To show how music is used to support a story; in this instance, the movie *So Wild* with music by Copland.

To explain a composer's motivation, his method, and the means used to carry out his intention.

To demonstrate how background music for a story can be made into instrumental music for listening.

To indicate that the supporting role of music is more emotional than pictorial.

Synopsis of the story of *So Wild:*

> The story concerns two persons who live in a squalid section of Manhattan, a young girl from out of town and a native New Yorker who can't find himself. Although he has saved her from committing suicide and has taken her to live with him, he cannot get the type of job that will lift them out of the slum. He drinks heavily. During one of his drunken bouts, she blinds him in one eye as he attacks her. Thereafter, she stays with him more out of pity than love. Eventually they are married, and there is a child. But they are never able to quit the environment, and the picture ends on a note of resignation.
>
> The score by Copland accompanies parts of the movie, but the suite which he partially extracted from the score *Music for a Great City* (CBS 32 11 00001) has nothing to do with the human aspects of the story. Rather it concerns itself with four aspects of the city and with the feelings associated with these aspects. (See record jacket for the composer's explanation.)

Motivation

An outline of the plot of the film is narrated. Also, a problem in musical identification is posed.

Presentation

The teacher issues mimeographed sheets listing the scenes involved (or lists titles of the scenes on the board) in random order.

The class is told that *Music for a Great City* (suite by Copland, based partly on *So Wild)* describes four of the scenes listed previously.

The teacher plays a portion of each movement of the suite, and the class is asked to select the scene or title in the order played.

Class choices are then listed on the board and discussed.

After revealing the intentions and techniques of the composer in each scene, the teacher announces the correct order.

Similar instances of musical portraiture on the movie or television screen may be elicited.

Activities

Singing

One or two songs previously learned in this unit are sung.

Playing

The teacher may play selected passages from the score.

Listening

Portions of each movement of the suite are played; (if taped, they need not be in the same order as the record).

Creative Response

Pupils may be asked to write mood music (with the teacher's assistance) based on the technical means mentioned in question 6.

Questions

1. Why did the composer choose to illustrate only four scenes from the movie in his suite?
2. Why did he choose these particular scenes?
3. What are some of the devices (melodic, harmonic, rhythmic, instrumental) used in these scenes?
4. Are these devices standard practice for other composers as well? Give examples.
5. Could music have been used in other situations or scenes?
6. List the musical devices used to create emotion and the effect of each.

Summary

Discuss questions 1, 2, 3, 6.

◆

Alternate Lesson Plan

Topic: INTRODUCTION TO MUSIC OF THE THEATER (OPERA)

Aims

To introduce opera as a form of music for the theater.

To introduce the operatic voice as a vocal type.

Objectives

To show students that operatic music is a familiar and appealing part of the everyday world of music.

To cite familiar examples of operas and their composers.

To introduce the operatic voice in familiar music.

Motivation

The teacher briefly explains the word-association test as a type of psychological testing: an individual responds with the first word he thinks of after hearing the test word, and an analysis of his responses gives information about his thought processes. The teacher then asks students to respond with the first word that comes to mind when they hear the word *opera.*

Presentation

Student responses are listed and in turn analyzed to show which are and which are not based on misconceptions. (E.g., opera is sung by a "screaming" soprano, is exciting, is in a foreign language, is "long-haired" music, is beautiful music, is hard to sing.)

The teacher makes sure that the students know exactly what an opera is: a drama in which the actors sing their roles.

The teacher asks students to cite examples of operatic music. Some students will not respond. Proceed from student suggestions to the most familiar examples of operatic melodies ("Un bel di," "Habanera," "Toreador Song," "Anvil Chorus," "La donna e mobile," etc.) and to popular songs based on opera (see pp. 148-153) as well as current opera themes used in television commercials. End with the finale to the *William Tell* Overture, which many students do not associate with opera.

Activities

Singing

Carmen Jones version of the Toreador Song.

Listening

Recordings or tapes of Miss America singing "Un bel di" as well as other recordings by professional singers and orchestras of music cited above.

Rhythmic Response

Improvise sound effects for the "Anvil Chorus."

Questions

1. What is an opera?
2. What is the difference between the way an opera tells a story and the way a folk ballad tells a story?
3. Why do you think opera has become one of the most popular forms of serious music?
4. When a drama is turned into an opera, what contribution does the music make?
5. Why are operas frequently sung in a foreign language?

Summary

The teacher points out that today's lesson has demonstrated that every student in this class is familiar with music from opera even though he has not always been aware of the origin of the music. Examples of pupils' experiences of opera should be listed.

Sample Worksheet

Opera

As the class discussion for today's lesson progresses, list the names of operas which contain music that you are familiar with. Place a check mark to indicate any music listed which you are familiar with, but which you did not know came from opera.

____________________ ____________________

____________________ ____________________

____________________ ____________________

What is an opera? ____________________

____

How is an opera like a folk ballad? ____________________

____

How does an opera differ from a folk ballad? ____________________

____

5

Choral Music

The unit on choral music aims to acquaint pupils with the great masterpieces of the choral art. However, with the introduction of more difficult and highly complex choral music, there will be a distinction between that music which can be sung and that which will only be listened to. Since it is difficult to sing the latter, the singing portion of lessons in Music Appreciation must be confined to simple two-part and three-part songs, whereas the listening portion may be escalated to the level of the mass or oratorio.

At first the teacher may present choral renditions of simple songs in order to establish a sympathetic reaction to the choral medium. Thereafter, in the listening portion, he may proceed to the masterpieces.

Where there is any doubt about the meaning of the text either because of unfamiliarity, poor enunciation, or contrapuntal syllable-crossing, every effort must be made to clarify the text so that the composer's skill in the setting will be apparent. This aspect of choral writing must constantly be kept in the foreground on the premise that the very existence of choral music is based upon its power to intensify the text beyond declamation and, in certain respects, even beyond the solo song.

As far as the history of choral music is concerned, it is sufficient to point out that the choral idiom existed in ancient times, but that its first verifiable presence occurred in the manuscript writings of the ninth and tenth centuries (also the earliest proof that intervals other than the octave were used). The expansion of two-part writing to three and four parts should be indicated, as well as the development of small forms into the huge polyphonic choral forms of the Renaissance and subsequent periods. Finally, some mention of the relationship of opera, oratorio, and liturgical music after 1600, as well as the relationship between vocal and instrumental music, should be made.

The lists of two-part and three-part songs below are intended for use in singing, whereas the lists of "Small Choral Works" and "Large Choral Works" are intended for listening. Whenever a record may be used to help support class singing, it should be used even if it is not on the listening list. (See Lesson Plan, pp. 56-57, List of Basic Recordings, pp. 171-172, and Schwann *Long Playing Record Catalog.)*

Most of the songs on the two-part and three-part lists are arrangements of solo songs, arrangements which can be found in school texts, or which can be made easily by the teacher. (Since many arrangements are in four parts, it is often possible to reduce these to three or even two parts by changing a few notes in the alto part — without significant loss of the harmonic effect.)

Lists of Part-Songs

Two-Part

All Around the Mountain
Aupres de ma Blonde (French)
America, the Beautiful (descant)
Artsa Alinu (Hebrew)
Balm in Gilead
Bonnie Doon
Boll Weevil, The
Buffalo Gals
Clementine
Come Back to Sorrento
Down in the Valley
Erie Canal
Every Night When the Sun
  Goes In
Give My Regards to Broadway
Hand Me Down My Walking
  Cane
Henrietta's Daughter
Hey, Look Me Over
Home on the Range
Johnny's My Boy (counter-
  melody)
Kanon (Mozart)
Laredo
Lonesome Road
Man on the Flying Trapeze
Mary's a Grand Old Name
Me Gustan Todas (Spanish)
Memorial Day
Metronome, The
Nellie Bly
O Angelique
Old Buttermilk Sky
O No, John (antiphonal)
On Top of Old Smoky
O Wondrous Light (round)
Puttin' on the Style
Red River
Santy Anno
Say Au Revoir

Semper Paratus
Sentimental Journey
Serenade (Schubert)
Shepherd, The
Song of the Sea
So Long
Strike Up the Band
Stout-Hearted Men
Sweet Betsy from Pike
Sylvie
Tell Me Why
There's Music in the Air
Turkey in the Straw
Wade in the Water
Wait till the Sun Shines, Nellie
While Strolling in the Park
When Johnny Comes Marching Home
Yankee Doodle (descant)

Three-Part

Are You Sleeping (round)
At the Fountain
Ay, Ay, Ay
The Bell Doth Toll (round)
Blow the Man Down
Caissons Go Rolling
Camptown Races
Carmen Carmela
Christmas Is Coming
Cowboy's Lament
Dear Love, Now I Must Leave Thee
Go Down, Moses
In the Gloaming
In the Good Old Summertime
Juanita
Kitty Magee
Marines' Hymn
Merry Life, A
Merry Bells of Homburg (round)
Nobody Knows the Trouble I've Seen
O Susanna
Old Man Noah
On Wings of Song
Spanish Guitar
Spin, Spin, Spin
Swing Low, Sweet Chariot
Three Blind Mice (round)

Choral Arrangements (For Listening)

Barbershop Songs

Barbershop Ballads (Mills Brothers)

Calypso Songs

Calypso Songs (Belafonte Singers)

Carols

Here We Come A-Caroling (Ray Conniff Singers)
Joy to the World (Columbus Boys Choir)

College Songs

College Memories (Fred Waring)
College Spirit (Univ. of Michigan Men's Glee Club)
Whiffenpoof Song (De Pauw Infantry Chorus)

Devotional Songs

Beloved Choruses (Mormon Tabernacle Choir)
Concert (Vienna Boys Choir)
Great Sacred Choruses (Robert Shaw Chorale)
House of the Lord (Robert Wagner Chorale)
Songs of Devotion (Fred Waring)

Folk Songs

American

America the Beautiful (Robert Shaw Chorale)
Songs of the North and South (Mormon Tabernacle Choir)
Songs of the South (Norman Luboff Choir)
Songs of the West (Norman Luboff Choir)
Song of America (Fred Waring)
This Land Is Your Land (Mormon Tabernacle Choir)
Traditional Music at Newport 1964
Voices of the South (Robert Wagner Chorale)

Foreign

Evening of Folk Songs (Trapp Family Singers)
Folk Songs of the Old World (Robert Wagner Chorale)
Songs of the World (Norman Luboff Choir)

Latin-American

Latin-American Songs (Robert Wagner Chorale)
Songs of the Caribbean (Norman Luboff Choir)

Instrumental Songs

Bach's Greatest Hits (Swingle Singers)

Madrigals

Elizabethan and Jacobean Ayres, Madrigals, and Dances
(N.Y. Pro Musica Antiqua)

Popular Songs

Great Hits (Mills Brothers)
Say It with Music (Ray Conniff and His Singers)
Today (New Christy Minstrels)

Sea Songs

Sea Shanties (Robert Shaw Chorale)
Sea Shanties (Robert Wagner Chorale)

Service Songs

Long Gray Line (West Point Glee Club)

Songs of Nature

In the Evening (Charles Ray Singers)
Summertime (Charles Ray Singers)

Songs of Sentiment

Love's Old Sweet Song (Ames Brothers)
Sing Along with Mitch (Mitch Miller)
With Love from a Chorus (Robert Shaw Chorale)

Spirituals

Deep River (Robert Shaw Chorale)
Golden Chariot (Golden Gate Quartet)
Negro Spirituals (Tuskegee Institute Choir)
Spirituals (Fisk Jubilee Singers)

Small Choral Works

Title	Composer
Adoramus Te	Palestrina
Adoramus Te, Christe	Lasso
Adoramus Te, Christe	Mozart
Alleluia	Thompson
Angel and the Shepherds	Kodaly
As Dew in Aprille	Britten
As Torrents in Summer	Elgar
Ave Maria	Victoria
Ave Verum Corpus	Mozart
Ballad of Brotherhood	J. Wagner
Balulalow	Britten
Cherubim Song	Borniansky
Cherubim Song	Tchaikovsky
Choral arrangements of folk songs	Bartok and Kodaly
Choral selections	Brahms
Crucifixus	Lotti
Deo Gracias	Britten
David's Lamentation	Billings
Death of General Washington, The	French
Dirge for Two Veterans, A (text by Whitman)	Holst
Exultate Deo	Hassler
Fair Phyllis I Saw	Farmer
Flora Gave Me Fairest Flowers	Wilbye
General William Booth Enters into Heaven (text by Vachel Lindsay)	Ives and James
Geographical Fugue	Toch
Harvest Home Chorales, Three	Ives
Holiday Song	Schuman
Hospodi Pomilui	Lvovsky
Hungarian Duets (two-part songs)	Kodaly
Hunter, The	Brahms
I Am the Rose of Sharon	Billings
I Bought Me a Cat	Copland
In the Beginning	Copland
Listen to the Lambs	Dett
Lo How a Rose E'er Blooming	Praetorius
Lullaby, My Sweet Little Baby	Byrd
Madame Has Lost Her Cat	Mozart
Magnificat	Byrd
Matona, Lovely Maiden	Lasso
Miserere	Allegri
O Haupt voll Blut und Wunden	Bach
O Magnum Mysterium	Victoria
Onward Ye Peoples	Sibelius
Psalm 150	Bruckner
Psalm 150	Franck
Psalm 67, Psalm 100, Psalm 150	Ives
Song of Joy, A	Gretchaninoff
Tan Ta Ra Cries Mars	Weelkes
Vere Languores Nostros	Lotti
When David Heard That Absalom Was Slain	Tompkins
Wolcum Yole	Britten

Note: A good source of recordings of small choral works is Victor LM 7043, First International University Choral Festival (Lincoln Center).

Large Choral Works

Title	Composer
B-Minor Mass	Bach
St. Matthew Passion	
Jesu, Joy of Man's Desiring (from Cantata no. 147)	
Mass in D	Beethoven
Last Movement of Choral Symphony	
Ceremony of Carols	Britten
War Requiem	
Israel in Egypt	Handel
Judas Maccabeus	
Messiah	
The Creation	Haydn
The Seasons	
Psalmus Hungaricus	Kodaly
Psalm XIII	Liszt
Elijah	Mendelssohn
Madrigals	Monteverdi
Coronation Mass	Mozart
Requiem Mass	
Carmina Burana	Orff
Missa Brevis	Palestrina
Alexander Nevsky	Prokofieff
Mass in G	Poulenc
The Bells	Rachmaninoff
Gesang der Geister uber den Wassern	Schubert
Mass in A-flat	
Psalm XXIII	
Abraham and Isaac	Stravinsky
Symphony of Psalms	
Threni	
English Folk Songs	Vaughn-Williams
Serenade to Music	
Requiem Mass	Verdi
Belshazzar's Feast	Walton

Aims and Objectives

To develop an awareness and appreciation of choral literature.

To develop understanding of the mechanics of part-singing and some skill in performance.

To show the interdependence of text and music and the composer's skill in setting the text.

To familiarize pupils with important choral works, their relationship to the composer's total output, and their place in musical history.

Vocabulary

a cappella
antiphonal
cantata
canon
contrapuntal
homophonic
madrigal
mass
oratorio
part-singing
requiem mass
round
sacred
secular
standard arrangements (SSA, SAB, SATB, TTBB)
unison

Suggested Lesson Topics

Introduction to Choral Problems (See Sample Lesson Plan, pp. 56-57.)

Experience in Part-Singing

Characteristics of Good Choral Singing

Handel's Choral Music

Bach's Choral Music

Other Great Choral Music

Alternate Topics

Early Choral Music (organum, conductus, gymel, fauxbourdon)

Choral Music in the Renaissance

Elizabethan Madrigal

Modern Choral Music (Stravinsky, Orff, Poulenc, Britten, Kodaly)

Great American Choruses (Mormon Tabernacle Choir, Robert Shaw Chorale, Robert Wagner Chorale, Tuskegee Institute Choir)

For the singing portion of the lesson, several songs from the lists of part songs may be chosen; for the listening portion, records corresponding to the songs, sung, or selections from the lists of "Small Choral Works" and "Large Choral Works" (pp. 53-54). At least one of the latter should be presented.

Procedures

A unison song both familiar and appealing to the class is sung; this is followed by a choral record of the same song.

The class is asked to compare the solo and choral versions for characteristics and emotional impact.

Where feasible, part-singing is attempted and compared to professional renditions of the same music, until the nature and demands of the choral idiom are well explored.

Summary Concepts

Choral music is universal and probably constitutes the greatest single body of composed music.

It fulfills certain functions, both sacred and secular.

The requirement of singing in parts poses many problems for both chorus and conductor.

Choral music exerts an appeal not transcended by any other form.

References

Educational Media Council, The Educational Media Index, vol. 3, pp. 187, 190-194, 197, 204, 213. (Films.)

Music Educators National Conference. *Music Education Materials,* pp. 43-63, 66, 67, 123-126, 134-139.

New York State Education Department. *Teaching General Music,* pp. 141-167.

◆

Sample Lesson Plan

Topic: INTRODUCTION TO CHORAL PROBLEMS

Aim

To develop appreciation and understanding of choral music through the presentation of some outstanding works.

Objectives

To teach pupils some of the skills involved in part-singing.
To present the song "Juanita" in unison and in two parts.[1]
To indicate the role played by the conductor of a chorus.

---

[1] "Juanita," *Twice 55 Brown Book* (Evanston, Ill.: Summy-Birchard, 1957, p. 34); RCA Victor *IM 1815.*

Motivation

The teacher makes a comparison of unison and choral singing and elicits interest in achieving competence in part-singing.

Presentation

The class sings "Juanita" in unison; the singing is taped.

A record of the songs sung by a choral group is played. Comparisons of the unison and choral versions are made.

The class learns "Juanita" in two parts.

Activities

Singing

"Juanita" in unison and in parts.

Playing

Teacher or pupil plays accompaniment (piano, autoharp, etc.).

Listening

Tape recording of class singing; choral record.

Creative Response

The class may select appropriate chords for harmonizing following advice by the teacher (I, IV, V chords).

Questions

1. List some of the problems encountered when singing in harmony.
2. Is unison or choral singing better? Why?
3. What part does the conductor play in teaching a chorus?
4. What part does the accompaniment play in choral singing?
5. Is two-part harmony just a succession of thirds? What is a third?
6. Is the harmony used in popular music like the harmony of this song?
7. List the solutions to the problems mentioned in question 1.

Summary

Sing "Juanita" in two parts.

Answer questions 1, 2, 7.

6

The Art Song

As used in contemporary dialogue, the term art song is generally considered to mean "a song of serious artistic intent written by a trained composer" and independent of a larger work. Its leading practitioners were Schubert, Schumann, Brahms, Franz, and Wolf. With these men the art of setting a text became so highly refined and variegated that the art song established itself as one of the leading branches of music, perhaps comparable in importance to the string quartet. One of the refinements leading to this elevation of the art song was the accompaniment, which in the hands of the aforementioned composers attained particular significance.

Some might object to the inclusion of minor songs on the list of art songs, but if the definition of the art song given above is found acceptable, all of the songs on the list would qualify. A further complication ensues when songs like the "Hedge Rose" of Schubert, which have the currency and style of folk songs *(Volkslieder)* are also placed on the list. But it is felt that simplicity of structure should not disqualify a song from being called an art song.

To assist the teacher in choosing songs for use in class, the list of art songs has been graded *A, B, C* from the least to the most difficult. Normally it is desirable to present the same songs for both singing and listening except where a difficult or highly sophisticated song is chosen for listening by the teacher in order to show something of the ultimate reaches of the art song.

An aspect of the art song worthy of particular note is its text. Particularly beautiful passages from Shakespeare, Goethe, Heine, have inspired composers to try their hand at composing music to match the beauty of the poetry. When this is successful, a new dimension is added to both poem and music. Indeed, it is sometimes impossible thereafter to remember one without the other. When the name of the author is known *and* the text is outstanding, his name has been included in the list of art songs below.

Art Songs*

Level of Difficulty	Title	Author of Text	Composer of Music
B	Agnus Dei		*Bizet*
B	All Soul's Eve		*Strauss*
B	At Dawning		*Cadman*
C	At Parting		*Rogers*
B	Ave Maria		*Schubert*
C	Banjo Song, A		*Homer*
B	Bird of the Wilderness		*Horsman*
C	Blacksmith, The		*Brahms*
C	*Blow, Blow Thou Winter Wind	Shakespeare	*Quilter*
A	Brown Bird Singing, A		*Wood*
A	By the Bend of the River		*Edwards*
A	By the Waters of Minnetonka		*Lieurance*
B	Calm (Still) as the Night		*Boehm*
C	Cargoes		*Dobson*
B	Cato's Advice		*Huhn*
B	Cradle Song		*Schubert*
C	Cradles, The		*Faure*
A	*Crossing the Bar	Tennyson	*Buck*
B	*Danny Deever	Kipling	*Damrosch*
B	Dance, The		*Rossini*
B	Death and the Maiden		*Schubert*
B	Dedication		*Franz*

* Selections starred are suggested for use in lesson topic, The Union of Great Poetry and Music, p. 62.

Level of Difficulty	Title	Author of Text	Composer of Music
C	*Erl King, The	Goethe	*Schubert*
C	Farewell to the Forest		*Mendelssohn*
C	Farewell, The		*Beethoven*
C	For Music		*Franz*
C	From the Land of Sky-Blue Water		*Cadman*
C	*Gretchen's Spinning Song	Goethe	*Schubert*
C	*Hark, Hark the Lark	Shakespeare	*Schubert*
A	Hedge Rose, The		*Schubert*
A	Homing		*Del Riego*
B	*I'll Not Complain	Heine	*Schumann*
C	*I Hear an Army	James Joyce	*Barber*
B	I Love Life		*Mana-Zucca*
A	I Love Thee		*Grieg*
C	I Love You		*Beethoven*
C	In the Boat		*Grieg*
B	*Invictus	Henley	*Huhn*
A	Linden Tree, The		*Schubert*
C	Longing for Spring		*Mozart*
B	Lord's Prayer, The		*Malotte*
B	Lost Chord, The		*Sullivan*
B	*Love's Philosophy	Shelley	*Quilter*
A	Lullaby		*Brahms*
B	Lullaby		*Mozart*
B	Mattinata		*Leoncavallo*
C	May Night		*Brahms*
C	*Mignon's Song	Goethe	*Beethoven, Liszt, Schubert, Schumann, Wolf*
B	*My Love in Song Would Be Flying	Victor Hugo	*Hahn*
B	Morning		*Speaks*
C	Nightingale and the Rose, The		*Rimsky-Korsakoff*
C	*Negro Speaks of Rivers, The	Langston Hughes	*Swanson*
C	*None But the Lonely Heart	Goethe	*Tchaikovsky*
C	O Lovely Night		*Ronald*
C	Open Your Heart		*Bizet*
B	*On the Road to Mandalay	Kipling	*Speaks*

Level of Difficulty	Title	Author of Text	Composer of Music
B	On Wings of Song		*Mendelssohn*
C	One Tone		*Cornelius*
C	*Orpheus with His Lute	Shakespeare	*Schumann,* *Sullivan,* *Vaughn-Williams*
B	*Perfect Hour, The	Verlaine	*Hahn*
C	Philomel		*Mendelssohn*
C	*Pretty Ring Time	Shakespeare	*Warlock*
B	*Ring Out, Wild Bells	Tennyson	*Gounod*
A	Rosary, The		*Nevin*
A	*Sally Gardens, The	Yeats	*Britten*
C	Sea, The		*MacDowell*
C	Sea Calm		*Schubert*
C	*Sea Fever	Masefield	*Ireland*
B	Serenade		*Schubert*
C	*Silent Noon	Rossetti	*Vaughn-Williams*
C	Sigh No More, Ladies		*Sullivan*
B	Sleigh, The		*Kountz*
C	Slumber Song		*Gretchaninoff*
C	*Solveig's Song	Ibsen	*Grieg*
C	Song of the Flea		*Moussorgsky*
C	Song of the Pilgrim		*Tchaikovsky*
B	Songs My Mother Taught Me		*Dvorak*
C	Spring		*Grieg*
C	Sylvia		*Speaks*
A	There Is No Death		*O'Hara*
A	*Thou Art So Like a Flower	Heine	*Schumann*
A	To a Wild Rose		*MacDowell*
B	To Music		*Schubert*
A	*Trees	Kilmer	*Rasbach*
B	Trout, The		*Schubert*
B	*Two Grenadiers, The	Heine	*Schumann* *R. Wagner*
C	Velvet Shoes		*Thompson*
C	Violet, The		*Mozart*
C	Wandering in the Woods		*Grieg*
A	*Whither Must I Wander	Shakespeare	*Vaughn-Williams*
B	*Who Is Sylvia?	Shakespeare	*Schubert*
C	*With Morning's First Glow	Pushkin	*Prokofieff*
C	*Year's at the Spring, The	Browning	*Beach*
C	Yung-Yang		*Bantock*

Aims and Objectives

To develop appreciation of the art song and of its role in the history of music.

To promote understanding of the subtleties inherent in the composition of an art song.

To show the interrelationship of text, melody, harmony, rhythm, instrumental devices, and accompaniment.

To present art songs of different types — strophic, through-composed, narrative, representational, etc.

To develop a degree of skill in singing art songs.

Vocabulary

accompaniment
art song
chanson
lied/lieder

song cycle
strophic setting
text
through-composed

Suggested Lesson Topics

Appreciation of the Art Song (See Sample Lesson Plan, pp. 64-66.)

The Union of Great Poetry and Music (See Note, p. 59.)

Great Singers of the Art Song (Fischer-Dieskau, Schwarzkopf, Forrester)

Alternate Lesson Topics

The Song Cycle: Schubert, *Die Schone Mullerin;* Schumann, *Dichterliebe*

A Comparison of the Art Song with the Operatic Aria

A Comparison of the Art Song with the Popular Song

A Comparison of the Narrative Art Song (e.g., "The Erl King") with the Folk Ballad (e.g., "The Streets of Laredo," "Barbara Allen")

Procedures

The stories of "The Erl King" and "The Two Grenadiers" may be narrated or dramatized in English by pupils coached in advance; the music follows.

Under direction of the teacher, pupils should list all elements combined in the creation of an art song; this may serve as a guide to original composition of a song by the class.

Criteria for judging the merits of a song may be developed jointly by the teacher and class through discussion; these may be used to determine the relative merits of two settings of the same poem or of original class compositions.

The composer's skill in using technical devices to illustrate key words of the text should be demonstrated, as should the singer's role in portraying the meaning of the text.

Summary Concepts

The art song combines the resources of both poet and composer.

Not all poems are suitable for musical setting. Generally speaking, those of a lyrical nature or those with strong emotional associations are preferable.

Many devices — melodic, harmonic, rhythmic, coloristic — are available to the composer, and the skill with which he uses them will determine the artistic level of the song.

Singing an art song generally requires more professional training on the part of both singer and accompanist than singing folk songs or community songs.

References

Educational Media Council, The Educational Media Index, vol. 3. Lists of films, pp. 187, 195, 217.

Grove's Dictionary. Articles on Brahms, Franz, Schubert, Schumann, Wolf.

Music Educators National Conference. *Music Education Materials,* pp. 62-65, 80-88, 92-95.

New York State Education Department. *Teaching General Music,* pp. 141-167.

Audio-Visual Materials

Death and the Maiden. Ang. COLH 131.

Erl King, The. Vic. LM 2781. *Design for Understanding Music* by Wilson (text, themes). *Making Music Your Own,* Book 7, by L. Eisman, et al., O.P. *Growing with Music,* by Wilson, Book 7.

Ich grolle nicht. Lon. 4261.

Lost Chord, The. Vic. LM 2760. *American Singer,* Book 8, by W. C. Bridgman, O.P.

Two Grenadiers, The. Vic. LM 2781, *Growing with Music,* Book 7, by Wilson.

Sample Lesson Plan

Topic: APPRECIATION OF THE ART SONG

Aim

To develop appreciation and understanding of the art song, its underlying principles, and the techniques of composition involved.

Objectives

To develop appreciation and understanding of a fine example of the art song, Schubert's "The Erl King."

To show how the composer uses melody, harmony, rhythm, tempo, dynamics, timbre, register, and other devices to accentuate the narrative.

To compare and contrast the art song and the folk song.

Motivation

The story of "The Erl King" is read dramatically either by the teacher or by a pupil coached in advance; or it may be dramatized by having different pupils play the three leading roles. Another possibility is to present the barest outline of the story and have the class fill in imaginary details.

Presentation

After this performance of the music, a list of the technical elements already mentioned and the way the composer uses them to intensify the story are discussed.

Activities

Singing

May be attempted in above-average class with different sections singing different roles.

Playing

Teacher or pupil demonstrates various fine points in the composition — melody, harmony, rhythm, etc.

Questions

1. List all of the devices whereby music can help to tell a story.
2. What kind of poetry is best suited to the art song?
3. Can the accompaniment be used to develop the story? How?
4. How is background music used today?

Activities

Listening

Recording is played; episodes in story may be outlined and pupils made aware of progress of the story.

Creative Response

Another dramatic poem may be selected and pupils encouraged to provide a musical setting.

Questions

5. In what way does each of the devices listed in question 1 further the purposes of the art song?
6. Compare this type of song with a simple folk song in regard to form, musical resources, musical purposes, and the accompaniment.
7. Does the music of the art song represent nature realistically?

Summary

Questions 5, 6, and 7 may be written on the board. One or two of these questions should be answered by pupils in their notebooks as the music is replayed.

Alternate Lesson Plan

Topic: APPRECIATION OF THE ART SONG

Aim

To develop appreciation and understanding of the art song, its underlying principles and techniques of composition.

Objectives

To introduce the art song as a type of vocal music.

To show how the art song differs from the folk song or popular song in purpose or technique.

Motivation

With the question, "Are these songs alike?" the teacher presents brief excerpts of a popular song, a folk song, and an art song. The students discuss the differences they hear.

Presentation

Using comparison chart and worksheet (see p. 68), the class reviews the characteristics of the words and music of a typical popular song.

In a similar manner, the class reviews the characteristics of the words and music of a typical folk song.

The characteristics of the art song are presented and discussed: musical sophistication, wide range of artistic expression, text frequently based on great poems, harmonic and melodic inventiveness, artistic accompaniment. The presentation indicates that the music in many art songs is progressively changed to express the meaning of the text.

Examples: "Death and the Maiden" and "The Erl King" — *Schubert*
"Ich grolle nicht" and "The Two Grenadiers" — *Schumann*
"The Lost Chord" — *Sullivan*

Activities

Singing

A typical popular song in ABA form, a folk song which may be selected from Unit 2, and an art song as indicated above.

Listening

Recorded performances of representative art songs. The students should have a copy of the text.

Notebook

Preparation of Comparison Chart. (See p. 67.)

Creative Response

Choose a text for an art song and describe the kind of music which should be used in its setting.

Questions

1. Which type of song makes the biggest demands on the hearer? Why?
2. What are important differences between an art song that tells a story and a folk song (ballad) that tells a story?
3. In which type of song is the accompaniment of most musical importance? What does the accompaniment contribute?
4. In a folk song, which is more important: text or music? Why? In a popular song? In an art song?

Summary

See Comparison Chart, p. 67.

Comparison Chart of Song Genres

Types of Songs	Motivation	Text	Music	Use
POPULAR SONG	Self-expression. Entertainment. Commercial.	Romantic, simple words and poetry. Much popular music expresses teenage revolt, loneliness, or estrangement.	Catchy melodies; rhythmic; often in ABA form; sometimes adapted from classical melodies. Rock; bewildering varieties of instruments; electronic.	Listening; dancing; singing. Movie sound tracks, musicals, T.V.
FOLK SONG	Self- or group-expression. (Folk songs are sung even when there is no audience.) Commercial.	Sentimental, often national spirit, written frequently in idiomatic expression. (E.g., *Annie Laurie)*	Melodies of simple beauty; basic chords (I-IV-V); often in strophic form.	Folk dancing; telling a story; recreational listening and singing.
ART SONG	Self-expression. Aesthetic or artistic needs. Commercial.	Some of the greatest poetry ever written (Goethe, Schiller, Shakespeare); wide range of subject matter.	Complex and refined; inventive and imaginative; frequently in through-composed form. Often brilliant interpretation of words.	Concert; concentrated listening.

Sample Worksheet

Art Songs — A Study Outline

Popular Song

What is the basic purpose of popular music? (Why do we have popular songs?)

____

Is popular music primarily for listening? ______________

Give reasons for your answer. ______________

____

Why do composers of popular songs usually choose contemporary lyrics for their texts?

____

What is rock poetry? ______________

What does ABA form mean? ______________

____

Folk Song

Generally speaking, is the folk song more important to the person who sings it or to the person who hears it sung?

____

Give a reason for your answer. ______________

What is the difference between a folk ballad and a popular ballad?

____

What is meant when the words of a folk song are described as *idiomatic?*

____

What does *strophic* mean? ______________

Besides folk songs, what other type of song is frequently strophic?

____

Art Song

What does aesthetic mean? ______________

Why are some art songs immediately acceptable to teen-agers? What is the advantage to the teen-ager in making an effort to understand the more difficult art songs?

____

What does *through-composed* form mean? ______________

____

Name a famous poet whose words have been used in an art song.

____

Name a famous composer of art songs. ______________

7

Instruments

of the Band and Orchestra

The history of music has been largely conditioned by instrumental music from the seventeenth century on. At that time a great expansion in the number and variety of instruments brought about a vast increase in the volume of music written for those instruments. Indeed, it is safe to say that instrumental music has been on a par with vocal music ever since.

Because of its size, infinite variety of tone color, and ability to express any emotional state, the orchestra has come to appeal to all listeners, trained and untrained. Even the uninitiated who do not respond to the refinements of great orchestral music generally react to the cruder stimuli of instrumental timbres (as manifested by the impact of electronic effects on our youngsters). This may also account for the fact that this unit is probably one of the two most popular units — the other being the unit on folk song — in courses of study.

With the proliferation of instruments and orchestras, large bands also came into being. Given considerable impetus by the introduction of near-Eastern percussion instruments toward the beginning of the nineteenth century, bands in the West grew in size until they assumed the proportions of the gigantic bands of today. As a result of this intensified band movement, composers have been writing more band music both for marching and concert purposes than ever before.

Aims and Objectives

To teach pupils to recognize instruments of the band and orchestra by sight and sound and to understand their functions in music.

To enable pupils to understand the manner of tone production.

To teach understanding of the distinctive qualities of different instruments.

To show the relationship between instruments and voices with regard to their employment in composition.

Vocabulary

Families of instruments
Names of instruments
Positioning of performers

Strings	*Woodwinds*	*Brass*	*Percussion*
arco	bell	bell	mallet
bow	embouchure	mouthpiece	roll
bridge	key	mute	rudiments
mute	reeds—single	overtones	sticks
peg	double	tubing	
pizzicato		valve	
tuning			

Suggested Lesson Topics

Introduction to Instruments by Sight and Sound
History and Characteristics of the Strings
History and Characteristics of the Woodwinds
History and Characteristics of the Brasses
History and Characteristics of Percussion Instruments
Composition of the Band and Orchestra (See Lesson Plan, pp. 72-75.)
Electronic Instruments, the Fifth Family

Alternate Topics

Folk Instruments (guitar, banjo, recorder, harmonica, mandolin, etc.)

Keyboard Instruments (piano, harpsichord, organ)

The Conductor of the Band (Orchestra)

A Comparison of the Orchestra (Band) and the Soloist, e.g., in *Pictures at an Exhibition*

COMPARISON OF INSTRUMENTAL AND VOCAL SCORING

Procedures

Demonstrations of at least one instrument in each family (strings, woodwinds, brass, percussion) may be given by teacher or pupil.

Records of instruments in each family may be played.

Records of each family grouping (all strings, all brass, etc.) may be played.

Two or three songs relating to instruments (e.g., the "Orchestra Song" or *"J'ai perdu le do sur ma clarinette"*[1]) may be sung.

Audio-visual materials should be used (charts, posters, filmstrips, etc.)

The role of the conductor should be discussed.

Summary Concepts

Each instrument has its own peculiar tone quality; each instrumental family likewise has an individual quality.

The orchestra and band have certain similarities and certain differences.

The phenomenon of a vibrating body underlies all tone production, vocal and instrumental; tone is produced in a different manner on different instruments.

Composers have taken advantage of different tone qualities of instruments to produce a tremendous variety of emotional and ideational effects.

References

Emporia State Research Studies. *A Comparison of the Effectiveness of Two Methods of Teaching General Music in the Junior High School.* Lists of recordings, pp. 18, 19.

Educational Media Council. *The Educational Media Index,* vol. 3. Lists of films, pp. 210, 211, 214, 218, 224.

Music Educators National Conference. *Music Education Materials.*

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[1] *Birchard Music Series,* Bk. 7 (Evanston, Ill.: Summary-Birchard, 1959), p. 134.

Sample Lesson Plan

Topic: COMPOSITION OF THE BAND AND ORCHESTRA

Aim

To acquaint pupils with the characteristics and manner of employment of instruments of the band and orchestra.

Objectives

To compare band and orchestral music for instrumentation.

To show the similarities and differences between band and orchestra with regard to timbre, emotional effect, and usage.

Motivation

Class sings attractive "Orchestra Song."[1]

Selected tapes from recordings of the *Light Cavalry Overture*[2] played by a band and then by an orchestra are presented. The teacher has previously listed five or six questions involving the recordings, which the class is expected to answer. Among these might be: Which instruments stand out most? Which instruments are found in the band and not in the orchestra? Which organization is more suitable for performing this music? Which makes a greater emotional impact? How are the instruments used vis-a-vis the "Orchestra Song"? Etc.

Presentation

As indicated above, the class sings the "Orchestra Song."

Band and orchestra records of the *Light Cavalry Overture* are played in part.

The questions listed by the teacher are placed on the board or the screen, and answers are supplied after the music has been played.

Class discussion ensues, and answers are placed on the board.

Activities	*Questions*
Singing "Orchestra Song"	1. Which instruments did you hear most on the band record? On the orchestra record?

---

[1] "Orchestra Song" (trad.), New York: G. Schirmer, 1943.

[2] *Light Cavalry Overture* (orchestra version); RCA Victor *IM 2439;* (band version) — RCA Victor *FPM 105.*

Activities

Playing

Teacher demonstrates various points in the lesson — theme, register, tone color, etc.

Listening

Recordings of the *Light Cavalry Overture.*

Questions

2. Which instruments did you hear on the band record that you did not hear on the other record?
3. Which instruments did you hear on the orchestra record that you did not hear on the band record?
4. Which record was more exciting?
5. Do you think the band was more appropriate for this type of music? Why?
6. Which record did you prefer?
7. Did you notice whether any instruments were used as they are in the "Orchestra Song"? Where?
8. What is the outstanding difference in overall effect between the band and the orchestra?

Summary

Listing of the questions and answers on the board.

Re-hearings of portions of the music if necessary.

Alternate Lesson Plan

Topic: COMPOSITION OF THE BAND AND ORCHESTRA

Aim

To acquaint pupils with the characteristics and manner of employment of instruments of the band and orchestra.

Objectives

To hear music which demonstrates expressive qualities of orchestral instruments, singly and in related families.

To review the identification of instruments by sight and sound.

To hear a concert composition in theme-and-variations form with concluding fugue.

Motivation

The title of the selection to be heard is written on the board: *The Young Person's Guide to the Orchestra* (variations and fugue on a theme of Purcell) by Benjamin Britten.[1] Problems: to identify instruments as they are heard (on instrument charts) and to learn the meaning of the terms *theme, variation, fugue.*

Presentation

The teacher plays a recording of the first section of *The Young Person's Guide to the Orchestra* in which the Purcell theme is played by the full orchestra and by each family of instruments. Class discussion underlines the change in the expressive quality of the music as it is played by different instrumentation (heaviness, peacefulness, smoothness, bombast, etc.)

The class is asked to discover the meaning of *variation* in music as the teacher plays the second section of *The Young Person's Guide.* The ensuing discussion again stresses the expressive qualities of the individual instruments for which the variations were composed.

The concluding fugue is then played. The students are asked to point out what happens in a fugue. Comparison with familiar rounds like "Row, Row, Row Your Boat" and "Are You Sleeping?" ("Frere Jacques") may be made.

Activities

Playing

Teacher and/or pupils demonstrate various instruments.

Listening

The *Young Person's Guide* is played in two versions: (a) with narration; (b) without narration.

Questions

1. What determines which instrument the composer will use for any section of his composition?
2. What happens to the character of a musical phrase if it is played first by strings and then by brass? By woodwinds?

---

[1] *Young Person's Guide to the Orchestra.* Col. ML 5768. Vic. LM 2977.

Questions

3. Can all instruments play all kinds of music? If not, why not?
4. What instruments are not included in the Britten composition? Why do you think they are omitted?

Summary

As the fugue is replayed, indicate the instruments in the order in which they appear.

Sample Worksheet

Composition of the Band and Orchestra

The *Young Person's Guide to the Orchestra* was composed by Benjamin Britten in the form of *variations* and *fugue* on a *theme* by Henry Purcell.

In music what is meant by *theme?* ______________________________

____

In music what is meant by *variation*. ______________________________

____

How is a fugue like the round "Row, Row, Row Your Boat" or "Are You Sleeping" (Frere Jacques)?

____

____

Fill in the blank lines below with the names of the instruments.

String	**Woodwind**

Brass	**Percussion**

8

Program Music

Program music is music that tells a story or describes some natural scene or human emotion or experience. As music is not literally descriptive, the teacher should supply as much background material as possible to explain this type of music. Sometimes an analogy to art or an explanation of how the artist selects certain elements to express a particular mood or situation is helpful. Although program music existed to some degree prior to the 19th century, this study will be confined to the period of its flowering in the 19th and 20th centuries.

It will be seen in the listing of program music that four major categories are present — programmatic pieces, the programmatic overture (not associated with opera), programmatic symphony, and programmatic suite. In the first category are included pieces with fairly explicit stories (Strauss's *Don Quixote)* as well as those with only faint outlines of a story (Sibelius' *Finlandia),* the latter type generally outnumbering the first. In the second category are found pieces which depict moods rather than events.

The programmatic symphony again is a sequence of moods, rather than a literal base for a story, but the modern suite varies from specific musical description as in the *Carnival of Animals* to vague tone painting as in *Scheherazade.* The teacher must always remember that the true power of music is not representational as manifested by the inscription Beethoven wrote at the beginning of the *Pastorale* Symphony, "More the expression of feeling than painting."

A few selections in this unit were originally written for piano but have been so successful in orchestral transcription that they may be considered full-fledged pieces for orchestra, e.g., *Pictures at an Exhi-*

bition. Also, some of the music in this unit, e.g., the ***Arlesienne*** Suite and the *Peer Gynt* Suite have been included because they are played more frequently in concert than as accompaniment to the theatrical works for which they were originally written.

Because most of this music is to be played as recordings, teachers must use it judiciously. A work like *La Mer* should not be played ***in toto*** for most classes, but rather only at sufficient length to show how Debussy represented some aspects of the sea in music. Put another way, any movement exceeding four or five minutes in length should be so attractive musically or programmatically that the average class will not be taxed — even assuming that the listening has been directed.

Finally, to assist the teacher in selecting music suitable to different hearing levels, each composition listed in this unit has been designated A, B, or C according to the degree of difficulty in comprehension with A the least difficult.

Lists of Program Music

Programmatic Pieces

	TITLE	COMPOSER
B	Night on Bald Mountain	Moussorgsky
B	Au Clair de la Lune	Debussy
A	Danse Macabre	Saint-Saens
A	Don Quixote	Strauss
C	Enigma Variations	Elgar
B	Fetes	Debussy
A	Finlandia	Sibelius
A	Flight of the Bumble Bee	Rimsky-Korsakoff
A	Funeral March of a Marionette	Gounod
A	Invitation to the Dance	Weber
B	Isle of the Dead	Rachmaninoff
A	Italian Caprice	Tchaikowsky
C	La Mer	Debussy
C	Les Preludes	Liszt
A	Moldau, The	Smetana
C	Nocturnes	Debussy
A	On the Steppes of Central Asia	Ippolitow-Iwanow
A	Pacific 231	Honegger
C	Pleasure Dome of Kubla Khan, The	Griffes
C	Prelude to the Afternoon of a Faun	Debussy
A	Sorcerer's Apprentice, The	Dukas
A	Spanish Caprice	Rimsky-Korsakoff
B	Sunken Cathedral, The	Debussy
B	Swan of Tuonela	Sibelius
A	Till Eulenspiegel	Strauss
B	Valse Triste	Sibelius
C	White Peacock, The	Griffes

Overtures (Programmatic)

TITLE	COMPOSER	TITLE	COMPOSER
B Overture to Coriolanus	Beethoven	B Overture to Francesca da Rimini	Tchaikowsky
B Overture to Egmont	Beethoven	A Overture: 1812	Tchaikowsky
B Fingal's Cave Overture	Mendelssohn	B Romeo and Juliet Overture	Tchaikowsky

Symphonies (Programmatic)

TITLE	COMPOSER	TITLE	COMPOSER
C Harold in Italy	Berlioz	B Symphonie Fantastique	Berlioz
B Rustic Wedding Symphony	Goldmark	C A Faust Symphony	Liszt

Modern Suites (Programmatic)

TITLE	COMPOSER	TITLE	COMPOSER
A Carnival of the Animals	Saint-Saens	A Peer Gynt Suites I, II	Grieg
A Caucasian Sketches	Ippolitow-Ivanov	A Pictures at an Exhibition	Moussorgsky
B Indian Suite	MacDowell	A Scheherazade	Rimsky-Korsakoff
A L'Arlesienne Suites I, II	Bizet	B The Birds	Respighi
B Ma Mere L'Oye	Ravel		
A Nutcracker Suite, The	Tchaikowsky		

Aims and Objectives

To foster appreciation and understanding of program music.

To present outstanding program music of the 19th and 20th centuries.

To clarify the nature of music associated with a program, text, or scene.

Vocabulary

concert overture (programmatic)	symphonic poem
descriptive music	text illustration by music
modern suite (programmatic)	tone painting
program music	tone poem

Suggested Lesson Topics

What Is Program Music? (See Sample Lesson Plan, pp. 80-82.)

The Tone Poem (Symphonic Poem)

Program Music Based on Literature (drama, poetry)

Descriptions of Nature in Music

Historical Events in Program Music (See Unit 17.)

Programmatic Overture (not from opera, e.g., *Fingal's Cave* Overture)

Liszt, the Man Who Invented the Tone Poem

Richard Strauss, Giant of Orchestral Program Music

Alternate Topics

Characteristics of 19th-Century Romanticism as Exemplified in Program Music

A Different Approach to Program Music (teaching program works such as *Les Preludes* or *Romeo and Juliet* through thematic development and emotional quality without specific reference to a program)

Procedures

The procedure used in the following lesson plan outline on *Pictures at an Exhibition* may be used with all program music that is divisible into episodes or subtitles.

In some cases, a bare outline of the story may be given and the class asked to fill in the details upon hearing the music, e.g., *Till Eulenspiegel.* With pieces like the *Enigma* Variations or the *Carnival of the Animals* they may be asked to identify the characteristics of the persons or animals involved.

Much of this music lends itself to correlation with art, literature, history, and the dance, and activities involving these areas should be mentioned in the music class (see suggestion for art correlation in Sample Lesson Plan pp. 80-82). When a particular poem, story, idea, painting, or scene is the source of the music, it should, of course, be introduced.

Summary Concepts

Program music derives from extra-musical sources — art, literature, the dance, ideas, nature, history.

The composer resorts to a host of musical devices to achieve the effects required by the program.

Program music forms a large part of the musical output of the 19th and 20th centuries, sometimes as concert music which originated in the theater.

References

Music Educators National Conference. *Music Education Materials,* pp. 80-85, 90-95, 134-139. Lists of recordings, pp. 104-108, 110-112.

New York State Education Department. *Teaching General Music,* pp. 147-155, 157-167, Lists of recordings, pp. 93-94.

◆

Sample Lesson Plan

Topic: WHAT IS PROGRAM MUSIC?

Aim

To inspire appreciation and understanding of program music.

Objectives

To teach the meaning of program music through Moussorgsky's suite, ***Pictures at an Exhibition*** (orchestral transcription by Ravel).

To reveal some of the techniques used by the composer in tone-painting.

87

Motivation

Titles of the ten pictures in the suite are placed on the board out of order and copied in pupils' notebooks. (The art department may be asked to make up pictures corresponding to the titles since the originals have been lost.)

Pupils are asked to list the titles in the order in which they appear *on the record.*

Presentation

The teacher relates the history of the composition and gives a short description of each "picture" in the order on the board.

The class is told that the pictures on the record appear in a different order from that on the board and that as the record is played, they are to list the correct order in notebooks.

Activities

Singing

Continuation of song material from previous units.

Playing

Teacher or pupil plays themes from the suite after the record is played; the "promenade" theme may be played in advance.

Listening

Perhaps five of the "pictures" are played; the rest, the next day.

Creative Response

Pupils may be asked to sketch pictures as the music is played, using the titles on the board.

Questions

1. List the titles of each picture being played in the order on the record.
2. For each picture listed, mention two or three devices used by the composer to illustrate the subject of the picture.
3. How does the composer use instruments to describe the nature of each picture? Give at least one example for each picture.
4. Do you feel that this version is superior to the piano version? Why? (Piano version on Vic. LM 2357.)
5. Has the composer adequately described each picture through music? Explain.
6. Are some pictures more skillfully realized than others?

Activities

Note-Reading

Reading from score in *Music in Our Heritage.*

Interesting notational and expressive features pointed out by teacher.

Questions

7. Which pictures are more realistically represented than the others?
8. Can you think of any pictures you know that might fit the music of the suite?

Summary

List picture titles elicited from the class in the order played on the record.

State reasons for choosing this particular order.

9

Form

The Architecture of Music

Form is an aspect of music usually manifested by a certain regularity of structure. This regularity consists of the statement of a theme or themes and their repetition, along with the bridge or connecting passages linking them together. An understanding of the structure and interplay of themes facilitates understanding and appreciation of composition, especially of large and complex works.

However, themes, like great monologues in a play, should not be glamorized to the point where other aspects of a work — emotional characteristics, for instance — are neglected. The method of teaching appreciation by having members of the class raise their hands every time a theme appears has some validity but also limitations. It must not be forgotten that form in its present guise, i.e., largely theme-oriented, did not appear until the second third of the nineteenth century, or after Mozart and Beethoven had passed on.

It will not be possible within the limitations of this unit to discuss all of the forms developed during the course of musical history. Therefore, only forms in which many important compositions or parts of compositions were clothed will be introduced here.

Finally, it should be mentioned that the unit on form appears at this point because it is essential to an understanding of the unit on absolute music that follows.

Aims and Objectives

To show that works or movements of works generally follow certain patterns of organization which may be designated by using letters.

To show that the letters may be used to designate both small units of a movement like phrases in a melody and larger units like a Minuet and Trio or even a full-fledged sonata-allegro movement.

To indicate, by using examples from various genres of composition and at all levels of complexity, that form is a factor in all Western music.

Vocabulary

A (A')BA
answer
binary
contrast
counterpoint
countersubject
development
exposition
fugue
imitation
motive
period
phrase
recapitulation
repetition
rondo
sonata-allegro form
song form
stretto
subject
ternary
theme
variations

Suggested Lesson Topics

Three-Part Song Form (See Sample Lesson Plan, pp. 86-87.)

Theme and Variations

Fugue

Sonata-Allegro Form

Rondo

Alternate Topics

The Four-Movement Symphony: Sonata for Orchestra (Compare Unit 10.)

The Sonata

The Concerto: Sonata for Solo Instrument(s) and Orchestra

Examples of each of the above forms follow:

A (A or A') BA form: "Home on the Range," "Blue Skies," "Dinah," "I Dream of Jeannie," "O, Susanna."

ABA form (instrumental): Minuet from *Don Giovanni,* Boccherini Minuet.

Theme and Variations: Haydn's *Emperor* Quartet (2nd movement), Haydn's *Surprise* Symphony (2nd movement), "Pop Goes the Weasel."

Fugue: "Fugue for Tinhorns" from *Guys and Dolls;* Bach's Fugue in G minor, the *Greater.*

Rondo: Beethoven's *Pathetique* Sonata (last movement), Haydn's *Surprise* Symphony (last movement).

Sonata-Allegro Form: Beethoven's First Symphony (1st movement), Mozart's Piano Sonata, K. 545 (1st movement).

Procedures

Beginning with the most common song form, A(A)BA, the class is shown the function of repetition and contrast in music.

The basic ABA form has been extended to encompass entire sections and movements.

The theme and variations, fugue, rondo, and sonata-allegro forms in their broadest aspects are introduced. (They will be taken up in greater detail in the unit on Absolute Music.)

Summary Concepts

The use of certain regular patterns in music stems from the need for variety and repetition.

Several developments in music such as the period, the ABA form, and the rondo may be traced back to poetic sources; regularity in music also stems from the dance.

The literal patterns apply to both short passages and to large sections — the underlying principle is the same.

Use of formal designs to categorize music may be regarded as just another way of analyzing music and should not become the predominant approach to listening; emotional, spiritual, and musical values should prevail.

References

Abraham, G. *Design in Music.* Background.

Educational Audio-Visual, Inc. *Audio-Visual Teaching Materials, Music.* Lists of recordings, pp. 12, 15, 17.

Hodeir, A. *The Forms in Music,* pp. 27, 30, 43, 83, 88, 93, 94, 118, 140.

Music Educators National Conference. *Music Education Materials,* p. 100.

Wilson, L. *Design for Understanding,* p. 100.

Audio-Visual Materials

Boccherini Minuet (from Quintet in E)	Turn. 4094
Home on the Range	Vic. LPM 1130

Sample Lesson Plan

Topic: THREE-PART SONG FORM

Aim

To show that certain regular patterns which may be designated by letters constitute important organizing factors in music.

Objectives

To show the similarity of melodic structure between classical and popular music and between vocal and instrumental music.

To demonstrate how the principles of variety and repetition are basic to all types of composition.

To show how, within certain forms, composers are able to achieve great originality and productivity.

Motivation

Singing a familiar song like "Home on the Range" and a popular song like the recent "My Love Is Blue."

Posing a problem in the form of a structural-formal comparison between songs and instrumental music.

Presentation

After the class has sung both songs, the teacher elicits from the class the fact that both follow the pattern A(A)B A with A' substituting for A at times.

The teacher asks the class to name other songs with similar structure.

An instrumental recording of the Minuet from *Don Giovanni* is played, and the class is asked to notice the resemblance to the songs.

A minuet and trio in ABA form (in augmentation), e.g., the Minuet from the String Quintet in E by Boccherini, is played; the kinship of the ABA and AABA forms and the use of the ABA form in instrumental music in large dimensions are explained.

Activities

Singing

As indicated under *Motivation*.

Questions

1. In what way are the melodies of "Home on the Range" and "My Love Is Blue" alike?

Activities

Playing

Accompaniments and demonstration passages by teacher or pupil.

Listening

An instrumental piece in ABA form (see *Presentation).*

Minuet and Trio in ABA form (see *Presentation).*

Creative Response

Composing a song in AABA form.

Questions

2. How do they resemble the Minuet from *Don Giovanni* in structure?
3. What is the musical or psychological explanation for this type of writing?
4. In the Boccherini Minuet, how would you describe the operation of form?
5. Are the principles of repetition and variety used in arts other than music? What is their purpose?
6. How is form expressed in poetry? In dancing? In painting? In sculpture?
7. How has form in poetry and in the dance affected form in music?

Summary

Discuss questions 3-7.

10

Absolute Music

The term "absolute music" refers to a type of music that is theoretically devoid of imagery or narrative content. It may be said to possess a program of sorts in that it is usually invested with dramatic and lyrical qualities that in another context might serve to embellish a text, scene, or action. In teaching this music, therefore, it is of the utmost importance that its affective content be thoroughly exploited, and that the composer's skill in establishing and changing moods, in building climaxes, and in using instrumental color for these purposes, be highlighted.

In other words, a certain regularity in construction may make absolute music a perfect medium for explanation in terms of form, but the main emphasis should always be on emotional effect, on what it does to and for the listener.

Thus the archetypes of absolute music, the symphony and the sonata, should be expounded against a background stressing effects like *sforzati, crescendi,* discords, and sudden changes of mood. The type of explanation based on the repetition, alternation, and development of themes is also valid, and in fact, is the approach used in the first lesson of this unit, but it should normally be thought of as a secondary way of presenting absolute music. Because of its importance as a separate genre, chamber music, which is essentially absolute music, is given a separate unit.

Because it does not contain programs to help sustain interest, the music chosen for the list below should be carefully screened for melodic and rhythmic appeal. (The A, B, or C label for each work indicating progressive difficulty in comprehension is intended as a guide rather than a final qualification; in general, even with bright classes, only part of a work or movement should be played at a given time.)

In addition, devices that may be used to hold attention in lieu of a program are: providing background information about the composer and the music; mentioning artistic and expressive touches in melody, harmony, rhythm, and orchestration; pointing out themes and thematic development; and describing the operation of principles of form.

Finally, since very little song material can be correlated with this unit, it may be presented mainly through listening lessons.

Aims and Objectives

To develop appreciation and understanding of absolute music for the purpose of training future patrons and practitioners.

To promote familiarity with the masterpieces of absolute music of the Baroque, Classical, Romantic, and post-Romantic periods.

To demonstrate the skill exercised by the great composers in composing absolute music, in particular by pointing out felicitous touches in melody, harmony, orchestration, etc.

To teach some of the principles upon which absolute music is based, including principles of form.

To emphasize the significance of absolute music in total musical culture.

Vocabulary

brass
concerto
dance movement
development section
form
fugue
instrumentation
movement
overture
percussion
recapitulation
sonata (piano, violin)
strings
suite
symphony
theme
thematic development
tone color
woodwinds

Suggested Lesson Topics

Some Aspects of Form in the Symphony (See Sample Lesson Plan, pp. 93-94.)

The Fast Movement in a Symphony — Expressive Aspects

The Slow Movement in a Symphony — Expressive Aspects

Instrumental Music and the Dance (mazurka, waltz, polonaise, abstract ballet, gavotte, etc.)

Classical, Romantic, and Modern Styles in the Symphony

The Solo Sonata (Compare Unit 9.)

The Concerto (Compare Unit 9.)

Alternate Topics

The Baroque Instrumental Suite

Devices Used by Composers to Create Emotional Effects

Procedures

The first lesson involving the first movement of Beethoven's Fifth Symphony offers an outstanding example of the use of a thematic fragment to build an entire movement; for this reason, thematic development is made the central feature of the lesson. The teacher points out use of the fragment for the entire first theme, part of the second theme, the bridge passages, and the development section; the teacher also shows how it is sounded in different registers and by different instruments.

The variety of music in this unit invites a variety of modes of presentation, from pupil-played selections at the piano to class reading of line scores (e.g., *Music in Our Heritage)* or film presentations of the orchestra (Young Peoples Concerts of the New York Philharmonic).

In the first and subsequent lessons in this unit, the emotional aspect of music in this genre could be brought out by analysis according to the character of each passage. Key words descriptive of emotional states (calm, joyful, agitated, violent, playful, etc.) are placed on the board, and the class is asked to identify each passage in order (only part of a movement need be done at one time). Then the teacher elicits from the class the manner in which the composer and performer have created the emotion. This involves discussion of volume, accentuation, unusual harmony, and anything else that contributes to the result.

Absolute Music

Level of Difficulty	Composer	Title of Work
B	Bach	B Minor Suite for flute and strings
B		D Major Suite for trumpets and strings
C		Toccata and Fugue in D Minor
A	Beethoven	*Moonlight* Sonata
B		Sonata *Pathetique*
A-B		Symphonies nos. 1, 3, 5, 7, 8, 9 (selected movements)
B	Bizet	Symphony
B	Brahms	Academic Festival Overture
A		Hungarian Dance no. 5
B		Variations on a Theme by Haydn
B	Chopin	Etude Op. 10, no. 3
A		*Minute* Waltz
B		*Raindrop* Prelude
B		*Revolutionary* Etude
A	Dvorak	*New World* Symphony
C	Franck	Symphony (2nd movement)
B	Handel	*Water Music* (selected movements)
A	Haydn	*Clock* Symphony (2nd movement)
A		*Surprise* Symphony (2nd movement)
A	Mendelssohn	*Italian* Symphony
B		Violin Concerto
A	Mozart	Overture to *The Marriage of Figaro*
B		Piano Concerto in A, K. 488
A		Piano Sonata in C, K. 545
B		Symphony no. 40 in G Minor, K. 550
B	Prokofieff	Classical Symphony
A	Rossini	Overtures to *The Barber of Seville, The Italian in Algiers, The Thieving Magpie*
A	Schubert	*Unfinished* Symphony
B	Shostakovitch	Symphony no. 9
A	Tchaikowsky	Piano Concerto in B-flat Minor

In this and later lessons, the designs studied in the unit on Form may be used to assist in understanding the symphony, sonata, concerto, suite, fugue, etc.

Instrumental timbre and the characteristic use of instruments may be reviewed here (compare Unit 7) in connection with their functions in absolute music.

Summary Concepts

Absolute music, in spite of the character implied by the name, must always be played or listened to with the emotional elements predominant.

The great skill of composers in providing continuous emotional titillation via many musical devices should be demonstrated.

The symphony (sonata) as the most highly developed form in absolute music follows certain designs both within the movements themselves and in the interrelationships of movements.

The symphony underwent continuous development which we indicate by the terms classical, romantic, post-romantic, and modern; each period has characteristics traceable to previous periods and also some which set it off from the others.

The forms of absolute music were developed over many hundreds of years, and there was much borrowing from one by another: the symphony borrowed from the classical suite, the Italian and French overtures, the sonata and concerto, and even from vocal forms like the aria.

Thematic recognition is an important aspect of appreciation, but it should not become the be-all and end-all of absolute music. Thematic development is equally important.

References

Educational Media Council, The Educational Media Index, vol. 3. Lists of films, pp. 210, 211, 214, 218, 224.

Educational Audio-Visual, Inc. *Audio-Visual Teaching Materials: Music.* Lists of filmstrips and recordings, pp. 3-7, 8-19, 22-26.

McKinney, H. D., and Anderson, W. R. *Discovering Music,* pp. 544-546.

Music Educators National Conference. *Music Education Materials,* pp. 8-88, 90-95, 98-100, 102-117, 120-122, 123-128, 129-131, 134-139.

New York State Education Department. *Teaching General Music,* pp. 140-170.

Audio-Visual Materials

Films of Young Peoples' Concerts of the New York Philharmonic and others, available from Ford Motor Co., 16 East 52 Street, New York, N.Y. 10022; New York Telephone Co., 140 West Street, New York, N.Y. 10007.

Sample Lesson Plan

Topic: SOME ASPECTS OF FORM IN THE SYMPHONY

Aim

To develop greater understanding and appreciation of absolute music.

Objectives

To foster appreciation and understanding of one of the masterpieces of the symphonic literature, Beethoven's Fifth Symphony.

By presenting the first movement of this symphony, to show how the sonata-allegro form is realized.

To show the process of thematic development.

Motivation

The teacher relates how the first motif of the movement became the BBC call during WW II and that it corresponds to the Morse code V (victory).

The reference to fate knocking at the door may also be mentioned — even if it is of doubtful authenticity.

Presentation

The teacher plays the first and second themes either on the piano or on a record (tape). (The first theme may be considered to include measures 1-33 and the second theme measures 59-94.) He then tells the class to listen to the exposition, noting how many times the first and second themes appear, and the character of the themes. These points are discussed briefly.

The teacher then repeats the exposition, asking the class to note the number of times the first motif of four notes is repeated both melodically and rhythmically. The omnipresence of the motif and its transformations is pointed out.

The development section is played, and the class is asked to observe *how* the four-note motif is transformed.

The recapitulation is played (m. 248-346) together with the exposition (m. 1-94), and the class is invited to note similarities and differences.

The teacher summarizes form of the movement based on repetition of the themes and thematic development throughout the movement.

Activities

Playing

Teacher or pupil plays themes or portions of the movement as required to illustrate a point.

Listening

As in *Presentation.*

Various teaching points are put on tape and played at the right moment.

Questions

1. How is the first theme of this movement constructed? The second theme?
2. What do we mean by thematic repetition in the sonata-allegro movement of a symphony?
3. What is meant by thematic development?
4. What are some musical devices used in thematic development?
5. Do you know of any other composition in which a few notes are used recurrently throughout an entire movement?
6. How does Beethoven provide variety and contrast in this movement?
7. Do you consider the themes beautiful? Why does Beethoven use such themes?
8. Why has the symphony proven to be the most popular of all time?

Summary

See final paragraph of *Presentation.*

II

Music in America

A Survey of Our Heritage

Development of music as an American product parallels the rise of the United States to world leadership. Up to the time of the Spanish-American War, America was a musical dependency of Europe; not until the works of Edward MacDowell were heard abroad (c. 1890) was a serious American musician accepted internationally.

World War I brought many political and artistic changes; the United States became a world power. In the 1920's, a bumper crop of writers and musicians appeared, some at home and some in the congenial artistic climate of Paris. In this postwar group may be listed such composers as Copland, Gershwin, Harris, Moore, Ives, Thomson, Sessions, Piston, Hanson, and Cowell.[1] They wrote in all styles and genres of composition; neo-classic, neoromantic, programmatic, abstract, nationalistic, experimental, etc.

Following them came a very active group, a "younger" generation, consisting of men like Barber, Menotti, Bernstein, Schuman, Mennin, Creston, Dello Joio, and Persichetti. As with their predecessors, they composed for the most part with due regard for tonality or tonal centers, but their use of scales, chords, rhythms, and foreign tones provided sufficient tension to satisfy even advanced listeners.

All of the above-mentioned composers worked with serious forms, but at least three — Gershwin, Copland, and Bernstein — found so much that was engaging in jazz that they incorporated jazz elements into serious composition.

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[1] Although outstanding composers like Stravinsky, Schoenberg, and Milhaud became American citizens, they are not included here because their work is rooted in the European tradition. They are represented in the units on Music of the Theater, Program Music, Absolute Music, and Music of the 20th Century.

Jazz is the one branch of music reputed to be uniquely American. While it has borrowed most of its components from earlier sources — spirituals, blues, "classical" harmony — it is in performance, in its improvisatory style that a real distinction can be made. In this area the contribution of the American Negro is of inestimable importance.

When jazz departed from its prime function as dance music, it became more cerebral and esoteric, moving into the concert hall in the form of sophisticated arrangements for big bands and so-called "progressive" jazz. It also moved in the other direction, toward extreme simplification of harmony and rhythmic accompaniment (melody remained somewhat complex due to its jazz rhythm and "through-composed" form), the "rock-and-roll" period. This movement is now undergoing a "baroque" era as trained composers introduce variety and complication.

Although there is interlocking jurisdiction between this unit and the units on Folk Song and Music of the Theater, this may be a good place to highlight folk music again, especially since some of its elements have been combined with rock-and-roll elements to account for a substantial amount of popular music being written today — "folk-rock" music. Some material from the unit on Music of the Theater may also be re-introduced here either for reinforcement or to provide a balanced estimate of the nature and importance of the American contribution.

In any case, neither folk song nor jazz should be allowed to dominate the unit to the exclusion of serious composition. Since most music written in the lighter vein has only transient importance, the status of serious music as still representing the best hope for immortality should be upheld and even promoted.

On the Tallmadge Chronological Chart following (pp. 100-101), ten musical manifestations having much influence on American musical history may be seen: psalms and hymns (17th cent.); Irish-Scotch reels and jigs (17th cent.); English ballads (17th cent.); spirituals—Southern (c. 1800); the minstrel show — Stephen Foster (c. 1840); the blues (c. 1870); ragtime-jazz (c. 1900); popular songs and musicals; the band movement (c. 1900); and serious composition — McDowell (c. 1880). The dates given are approximate starting dates of each manifestation.

One of the most striking aspects of the chart is the high degree of interrelationship among the many developments in American music, e.g., among psalms, hymns, ballads, spirituals, blues, ragtime, and jazz. It is as if the seeds sown by the first three types listed in the preceding paragraph sprouted in ever-widening circles until the originals are hardly visible in their modern manifestations; but the relationships are there and can be traced through actual music.

The ten musical developments do not encompass all of the musical phenomena in our history. For example, they do not include the early attempts at serious composition by the newly emancipated citizens of the republic, nor do they include the thousands upon thousands of dances, topical songs, and other "popular" songs of the 19th century, but they cover a major portion of the American musical effort, and they account for most of the American music being performed today.

The contents of this unit should therefore include samplings of music in each of the ten categories listed below. Time does not permit much more than the presentation of one example in each category, but additional emphasis should be given to jazz, musical comedy (and its modern progeny, the serious musical), and serious American music.

American Heritage Songs

1. **Psalms and Hymns**

   Netherlands Hymn
   Old Hundred
   Windsor[1]

2. **Irish-Scotch Reels and Jigs**

   Irish Washerwoman (English "Dargason")[2]
   Turkey in the Straw
   Wearing of the Green, The

3. **English Ballads**

   Barbara Allen
   Gallows Tree, The
   Paper of Pins, A
   Sweet Betsy from Pike

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[1] G. Chase, *America's Music* (New York: McGraw-Hill, 1966), Chap. 1.
[2] C. Sharp. *English Folk Songs* (London: Methuen, 1954), p. 61.

4. Spirituals

Deep River
Go Down, Moses
He's Got the Whole World in His Hands
Roll, Jordan, Roll

5. The Minstrel Show

Camptown Races
Carry Me Back to Ole Virginny
Mv Old Kentucky Home
Oh, Susanna
Old Folks at Home

6. The Blues

Joe Turner
Memphis Blues
St. James Infirmary
St. Louis Blues

7. Ragtime-Jazz

Alexander's Ragtime Band
Blue Moon
China Boy
Honeysuckle Rose
In the Mood
Let's Dance
Mood Indigo
Rhapsody in Blue
Somebody Stole My Gal
Stardust
Tiger Rag

8. Popular Songs and Songs from Musicals

As Time Goes By
Beyond the Blue Horizon
I Can't Give You Anything But Love
Little White Lies
Love Walked In
Moonlight Becomes You
Stars Fell On Alabama
Tenderly

Songs from Musicals

1890 — O Promise Me *(Robin Hood)*
1904 — Give My Regards to Broadway *(Little Johnny Jones)*
1905 — Kiss Me Again *(Mlle. Modiste)*
1910 — Ah, Sweet Mystery of Life *(Naughty Marietta)*
1918 — Oh, How I Hate to Get Up in the Morning
(Yip, Yip, Yaphank)
1924 — Rose-Marie, I Love You *(Rose-Marie)*
1927 — Ole Man River *(Show Boat)*
— Only Make Believe *(Show Boat)*
1929 — Without a Song *(No, No, Nanette)*
1930 — Strike Up the Band *(Strike Up the Band)*
1932 — Night and Day *(The Gay Divorcee)*

1943 — Oh, What a Beautiful Morning *(Oklahoma)*
1945 — If I Loved You *(Carousel)*
1946 — They Say It's Wonderful *(Annie Get Your Gun)*
1949 — Some Enchanted Evening *(South Pacific)*
1951 — Getting to Know You *(The King and I)*
— Hello, Young Lovers *(The King and I)*
1954 — Mack the Knife *(Three-Penny Opera)*
1957 — Till There Was You *(The Music Man)*
1959 — Do-Re-Mi *(The Sound of Music)*
1960 — A Lot of Livin' to Do *(Bye, Bye, Birdie)*
1964 — Hello, Dolly *(Hello, Dolly)*

Songs from the Movies

Anniversary Song *(The Jolson Story)*
Baby, It's Cold Outside *(Neptune's Daughter)*
Don't Fence Me In *(Hollywood Canteen)*
Do Not Forsake Me *(High Noon)*
Love and Marriage (the TV production of *Our Town)*
More *(Mondo Cane)*
My Foolish Heart *(My Foolish Heart)*
Ole Buttermilk Sky *(Canyon Passage)*
Pocketful of Miracles *(Pocketful of Miracles)*
Three Coins in the Fountain *(Three Coins in the Fountain)*
Zip-a-Dee-Do-Da *(Song of the South)*

9. The Band Movement

Stars and Stripes Forever, The
Washington Post March, The

10. Compositions in Classical Forms

Barber — Adagio for Strings (1936)
Bernstein — *Jeremiah* Symphony (1943)
Chichester Psalms (1965)
Copland — El Salon Mexico (1936)
Billy the Kid (1938)
Lincoln Portrait, A (1942)
Appalachian Spring (1944)
Griffes — White Peacock, The (1917)
Pleasure Dome of Kubla Khan, The (1919)
Ives — Symphony no. 2 (1897-1902)
MacDowell — Piano Concerto in D Minor (1890)
Woodland Sketches (1896)
Menotti — Amahl and the Night Visitors (1951)
Moore — Ballad of Baby Doe, The (1956)
Schuman — American Festival Overture, An (1939)

Aims and Objectives

To develop appreciation and understanding of the American musical heritage and of the factors contributing to its growth.

To develop awareness of our widespread creative activity and important contributions to the musical world of today.

To trace the evolution of modern jazz through the spiritual, blues, ragtime, and Dixieland.

To promote the cause of serious music through emphasis on the background and productivity of serious American composers.

Vocabulary

ad lib
blues
counterpoint (linear)
improvise
jazz
polyrhythmic
progressive jazz
rhapsody
suite
swing
syncopation
tone cluster

Suggested Lesson Topics

From Hymn to Spiritual to Jazz (See Sample Lesson Plan, pp 105-106.)

Music of Colonial America

The American Spiritual

Stephen Foster

Jazz and the Blues

Ragtime, Dixieland, and Early Jazz

Development of the American Musical Theater (Compare Unit 4.)

John Philip Sousa

Contemporary American Composers (I)

Contemporary American Composers (II)

Popular Music in the 20th Century (swing, boogie, progressive, rock-and-roll, etc.)

Alternate Topics

Jazz in the Concert Hall

Folk Music in Contemporary Composition

Historical Development of the Modern Musical (See Unit 4.)

American Opera (See Unit 4.)
Contributions by Emigre Composers
Music by Minority Composers

Procedures

Two possible approaches may be adopted: the first, a chronological-horizontal approach in which a certain time-period in American musical history is selected, and all of the musical phenomena within that period are treated; the second, a chronological-vertical approach in which one particular facet of musical history, e.g., psalms and hymns, is selected and developed from its beginnings to the present day.

Both approaches should emphasize interrelationships among the many manifestations of American music.

The vertical approach is preferred here. It makes it possible to show how strongly rooted in the past is our contemporary music and how seemingly diverse elements like hymns and jazz are related through the spiritual.

The lesson plan outline following will demonstrate a procedure that may be followed in most lessons of this unit; for this purpose the Tallmadge time-chart (pp. 100-101) may be found useful.

Summary Concepts

American musical history, like that of all nations, shows a degree of interdependence of all its elements that demonstrates the mutual impact of nation upon nation, the past upon the present, town upon country, and vice versa.

Most American music is derived from foreign sources, although some of this music may be said to have taken an American "turn," as is the case with square dance music; perhaps the only truly native music, as mentioned in the Introduction to this unit, is jazz and its derivative branches. Be that as it may, American music has progressed on many fronts to the point where it can be favorably compared in quality, variety, and volume to that of any other nation.

Even though our composers have made great strides forward in serious composition, the lack of an audience for this music is a threat to its future. When composers become tired of public indifference to their product and cannot subsist on its market value, they may turn to more lucrative but less artistic forms of composition with consequent loss to our status in the world.

All current developments in music, including rock-and-roll music, are based upon previous phenomena and can be traced in logical terms.

The special role played by Afro-Americans in the history of American music should be emphasized, especially in the fields of the spiritual and jazz.

References

Brown, F. C. *Collection of North Carolina Folklore,* vol. V.
Chase, G. *America's Music.*

Educational Media Council, The Educational Media Index, vol. 3. Lists of films, pp. 202, 206, 211.

Ewen, D. *The Story of America's Musical Theater.*

Howard, J.T. *Our American Music.* Ch. 1, 4, 8, 12, 15, 16.

Jackson, G.P. *White and Negro Spirituals.* (Music)

Landeck, B. *Folk Songs of the Americas.* (Music)

Lang, P.H., ed. *One Hundred Years of Music in America,* pp. 25-35, 128-139, 140-170.

Lomax, A. *Folk Songs of North America,* pp. 238-250, 448-595.

Mattfeld, J. *Variety, Music Cavalcade.*

McGehee, T., and Nelson, A.D. *People and Music,* pp. 375-405. Recordings, pp. 398-402.

McKinney, H.D., and Anderson, W.R. *Discovering Music.* Ch. 27.

New York State Education Department. *Teaching General Music.* Recordings, pp. 49, 54, 57, 60, 64, 109, 110, 137, 138.

Sharp, C. *English Folk Songs.*

————. *English Folk Songs from the Southern Appalachian Mountains.*

◆

Sample Lesson Plan

Topic: FROM HYMN TO SPIRITUAL TO JAZZ

Aim

To increase appreciation and understanding of American music.

Objectives

To show how a refrain in the hymn "The Old Ship of Zion" led to the spiritual "When the Saints Go Marching In" and ultimately to a Dixieland version of the latter.

To show how the Afro-American transformed familiar material into a special style involving African and home-grown elements and thus evolved a native idiom.

Motivation

The teacher (or pupil) sings "The Old Ship of Zion" and "When the Saints Go Marching In." The class is asked to note similarities between the former (and its namesake "She'll Be Comin' 'Round the Mountain") and the latter — a similarity in principle rather than in words or melody.[1]

The teacher points out that "The Old Ship of Zion" appeared in hymn form as early as the 1830's[2] and that it became the model for a "family" of hymns and spirituals.

Presentation

See Motivation.

After the songs have been sung, the teacher explains how a hymn or spiritual atypically became a marching song.[3]

A Dixieland version of "When the Saints Go Marching In" is played, and the class is invited to comment on the differences between this rendition and the sung version. (For Dixieland version, use Vic. LPM 2097.)

The teacher may then compare (or ask the class to compare) Dixieland jazz with swing or with rock-and-roll.

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[1] For comments on the transformation of the "Old Ship of Zion" see A. Lomax, *Folk Songs of North America,* (Garden City: Doubleday, 1960) p. 449; B. Landeck, *Folk Songs of the Americas* (New York, Frank, 1964) p. 45.

[2] For the first statement, see Brown, *Collection of North Carolina Folklore,* (Durham, N.C.: Duke, 1962), p. 659. For the second, see Lomax, op. cit., p. 454.

[3] See Landeck, op. cit., p. 45.

Activities

Singing

See Motivation.

Playing

As required for demonstration.

May play jazz (boogie-woogie) arrangement as in *Folk Songs of the Americas.*

Questions

1. In what ways are "The Old Ship of Zion" and "When the Saints Go Marching In" alike?
2. How did a hymn become a spiritual?
3. What changes were made by Afro-Americans when they sang traditional hymns?
4. Were any of the changes mentioned in question 3 due to African influences? Explain. (See footnote [1] p. 105 and Tallmadge's quotations, pp. 132-133.
5. Describe the custom of using funeral bands among Afro-Americans.
6. What is the relationship of these "funeral" bands to the Dixieland band?
7. Compare Dixieland, jazz, ragtime, and swing.

Summary

Describe the transformation of the hymn into spiritual into jazz, giving approximate dates for each step of the process.

12

Music of the Twentieth Century

This unit will deal with music written in the 20th century. The style of much of this music is new, but some of it, post-romantic music, reverts back to the 19th century. The new movements may be listed as impressionism, expressionism, and neo-classicism. In addition, such new compositional techniques as atonality and new effects derived from electronics gave music an entirely new sound. The enormous social and economic changes resulting from two World Wars and the resulting revolt against sentimentality and romanticism was naturally reflected in the arts.

In discussing impressionism, expressionism, and neo-classicism, care must be exercised not to define them in terms of narrow principles of composition. Impressionism is more than the blurring of melody and harmony, and expressionism is more than the reflection of the subconscious. Almost all composers in the "new" movements were brought up in older schools, and much of their music reflects this. Also, it must be remembered that the terms "impressionism" and "expressionism" were borrowed from art criticism and that correspondences between music and art are not exact; nevertheless, these terms are useful because they describe a set of conditions prevalent in the music and thereby help to characterize it. In any event, music of the 20th century represents the effort of composers to find means of expression suitable to artistic and social currents of the age.

Within the movements, new or re-created techniques of composition were developed: atonality, polytonality, linear counterpoint, chords in intervals other than thirds, dodecaphony (serialism), and electronic and aleatory techniques. These techniques should not be confused with the "movements" of which they are a part but should be thought of as helping to establish their character. Thus the "neo-classical" movement, which reflects classicism more in texture, instrumentation, and length than in any other respect, may feature linear counterpoint, atonality, and serial technique simultaneously.

Certain composers are generally credited with the inauguration of the new movements: Debussy with impressionism (Prelude to the *Afternoon of a Faun* — 1894); Schonberg with expressionism *(Erwartung* — 1909 or *Pierrot Lunaire* — 1912); and Stravinsky with neoclassicism *(Octet for Wind Instruments* — 1923). These works should be singled out, along with other significant works by these composers and their followers.

Not all 20th century experiments in music are being considered here (e.g., computerized music and music for the prepared piano), and not all of those mentioned above should be assigned equal importance, but at least one example of each should be presented. Music of great complexity should be presented in simple form (major themes) and usually in excerpts.

Finally, since American composers have already been discussed in the units on Music of the Theater and Music in America, they will not be included in this unit.

Music of the 20th Century

*LEVEL OF DIFFICULTY	COMPOSER	TITLE OF MUSIC
C	Bartok	Mikrokosmos
A		Roumanian Dances
C	Berg	Lyric Suite
B		Selections from *Wozzeck*
C		Suite from *Lulu*
C	Boulez	Improvisations sur Mallarme
B	Britten	Ceremony of Carols, A
B		Simple Symphony for Strings
B		Young Persons' Guide to the Orchestra, A
A	Debussy	Au Clair de la Lune
A		Children's Corner
B		Fetes
B		La Mer
B		Prelude to the *Afternoon of a Faun*

* ABC classification, with A the least difficult for most pupils to appreciate. Note: (20th century opera has been included in the unit on Music of the Theater.)

*Level of Difficulty	Composer	Title of Music
A	Dukas	Sorcerer's Apprentice, The
C	Feldman	Out of Last Pieces (aleatory)
C	Hindemith	Mathis der Maler (symphony)
A	Honneger	Pacfiic 231
A	Katchaturian	Gayne: Ballet Suite
A		Masquerade: Ballet Suite
B	Maren	Natural Pipes (Musique Concrete)
B	Milhaud	La Creation du Monde
A	Prokofieff	Classical Symphony
A		March from *The Love of Three Oranges*
A		Peter and the Wolf
B	Rachmaninoff	Isle of the Dead
A		Piano Concerto no. 2
A		Preludes in C# Minor and G Minor
A	Ravel	Bolero
B		La Valse
B		Mother Goose Suite
A	Respighi	The Birds
A	Saint-Saens	Carnival of the Animals
A		Algerian Suite
C	Schonberg	Erwartung
B		Pierrot Lunaire
C	Schuller	Concertino for Jazz Quartet & Orch. (third stream)
A	Shostakovitch	Polka from *The Age of Gold*
B		Symphonies nos. 5, 7, 9 (selected movements)
A	Sibelius	Finlandia
B		Symphony no. 2
B	Stockhausen	Kontakte (electronic)
A	Strauss, R.	Der Rosenkavalier (excerpts)
		Don Quixote
		Till Eulenspiegel
B	Stravinsky	Firebird, The
A		Octet for Wind Instruments
A		Rite of Spring, The
A	Ussachevsky	Piece for Tape Recorder and Orchestra
B	Varese	Ionization
B	Vaughn-Williams	Fantasia on *Greensleeves*
B	Webern	Five Pieces for Orchestra (pointillism)

Aims and Objectives

To present the music of the 20th century as an expression of our times.

To show that 20th century music is an outgrowth of music of the 19th century.

To show the influence of Debussy, Schonberg, and Stravinsky on music of the 20th century.

To develop an awareness of the techniques currently employed in music and of the reasons therefor.

Vocabulary

aleatory music
atonality
bitonality
dodecaphony (twelve-tone)
electronic music
expressionism (pointillism)
impressionism
musique concrete
neo-classicism
polytonality
post-romanticism
romanticism
serial techniques
third stream music
tonality
tone row

Suggested Lesson Topics

A Comparison of Classical, Impressionistic, and Expressionistic Styles in Music and Art (See Sample Lesson Plan, pp. 113-114.)

Debussy: Impressionism

Schonberg: Expressionism

Stravinsky, Man of Many Styles

Modern Conservatives (Post-Romantic)

Twentieth Century Approaches to Opera

Modern Experiments in Music (aleatory, electronic, pointillistic, third stream)

Alternate Topics

Twelve-Tone Composition

Third Stream Music (Schuller, Bernstein)

Pointillism (Webern)

Procedures

The first lesson will attempt to show the transition from the classical idiom to the impressionistic and expressionistic idioms in music through comparison with art works bearing similar chronology and features.

For the following lessons emphasis will be placed upon leaders in the development of modern styles and the nature of those styles.

The four pieces named in the Introduction as starting points for the new movements and at least one example illustrating each of the terms in the Vocabulary section should be played (in part). Some of the outstanding compositions of the 20th century which should be gone into in some depth are:

Berg — Selections from *Wozzeck* (included here to show 20th century trends in opera)
Debussy — Prelude to the *Afternoon of a Faun* (1894)
Prokofieff — Classical Symphony
Rachmaninoff — Piano Concerto no. 2
Schonberg — *Erwartung* and *Pierrot Lunaire*
Shostakovitch — Symphony no. 7, Symphony no. 9
Stravinsky — *The Rite of Spring* and *Octet for Wind Instruments*

While the first lesson in this unit relies heavily on the correlation between music and art, succeeding lessons should not overemphasize this relationship; explanations in the light of expressive needs are adequate.

A few pieces like the Symphony no. 7 of Shostakovitch may be related to historical events.

In general, the teacher should not go into too great detail about technical matters but should touch upon them to the extent required to illuminate a given movement or piece.

Summary Concepts

The present era constitutes a convergence of different musical streams, some going back to the 19th century, some derived from the immediate past, and some attempting to develop new forms of expression.

Debussy, Schonberg, and Stravinsky were pioneers in the development of new forms and techniques of composition, and a great deal of modern music can be ascribed to their influence.

Avant-garde composers are experimenting with new sources of sound and expression; among these are the tape recorder, the computer, and distorted instrumental and vocal effects.

Attempts are being made to synthesize all musical elements required to produce recognizable music by electronic means — so far with rudimentary results.

Much serious modern music attempts to break down traditionally accepted methods of composition involving melody, harmony, rhythm, orchestration, and form.

References

Educational Media Council, The Educational Media Index, vol. 3, pp. 210, 222.

Educational Audio-Visual. *Audio-Visual Teaching Materials.* Filmstrips and recordings, pp. 3-5, 11-13, 15, 17, 19, 22-25.

McGehee, T., and Nelson, A. D. *People and Music.* Lists of recordings, pp. 369-373.

Music Educators National Conference. *Music Education Materials,* pp. 80-95, 134-139.

New York State Education Department. *Teaching General Music,* pp. 147-152, 157-167.

Oestreicher. *Catalogue of Art Prints,* p. 59.

Audio-Visual Materials

Andante Cantabile	West. 19111

Sample Lesson Plan

Topic: A COMPARISON OF CLASSICAL, IMPRESSIONISTIC, AND EXPRESSIONISTIC STYLES IN MUSIC AND ART

Aim

To present the music of the 20th century as an expression of our times.

Objectives

To present modern music as mainly an outgrowth of earlier periods.

To show parallel forms of expression in music and art in keeping with the spirit of the times.

Motivation

Three paintings are displayed — one classical (Ingres' *Madame Riviere*), one impressionistic (Monet's *Water Lilies*), and one expressionistic (Kandinsky's *Improvisation*). Similar works are of course acceptable.

Music from each period is played (Haydn's *Andante Cantabile,* Debussy's *Afternoon of a Faun,* and Stravinsky's *The Rite of Spring).*

Presentation

After the paintings are shown, the class is asked to match each musical selection with its counterpart in art.

The teacher will then point out correspondences between the music and the paintings.

It should then be explained that music of the 20th century has many facets and that some of those facets are related to artistic currents and some to history.

Activities

Playing

Appropriate passages to illustrate points.

Listening

Portions of the selections listed above.

Questions

1. What made you choose a given painting in connection with a given piece?
2. In what areas may music and art be compared?
3. Can good musicians paint or good painters write music?

Activities

Score Reading

Line score of part of ***The Rite of Spring*** in ***Music in Our Heritage.*** (See Bibliography p. 173. Although the *Rite of Spring* is not universally considered expressionistic, it is presented here because its emotionalism borders on expressionism and because it is historically significant.)

Questions

4. Which modern movements came first, those in art or those in music?
5. How did the terms impressionism and expressionism originate?
6. How much of this new music is the result of extra-musical influence and how much to musical development per se?
7. Who are some acknowledged figures in the movement called impressionism? In expressionism?
8. Name outstanding works of both movements in music and art.
9. Why were these movements relatively short-lived, at least as far as most composers are concerned?

Summary

The class lists in notebooks the periods involved, characteristics of these periods, and the relationship to social and artistic trends.

13

Chamber Music

Chamber music may be defined as music written for small combinations of instruments. It is a particularly grateful form of music both for playing and listening because it highlights individual performance at the same time that it stresses ensemble playing. Although lacking the brilliance and power of symphonic music, chamber music generally follows symphonic style while often expressing the most intimate and refined thoughts of the composer.

In view of the fact that chamber music will be an unknown quantity to many students, music chosen for this unit should be carefully examined. The list below represents an effort to do this, featuring music that is attractive melodically and rhythmically. It also represents an effort to choose a variety of types of chamber music as well as music for different combinations of instruments. (In this connection, the designation of string orchestra music and the violin sonata as chamber music runs contrary to their sometime designation as orchestra and solo music respectively.)

Chamber Music

LEVEL	COMPOSER	TITLE OF WORK
C*	Bach	*Brandenburg* Concerto no. 3 (strings)
C	Beethoven	Cello Sonata op. 69
C		Septet op. 20
C		String Quartets op. 18, nos. 1, 2, 4
B		Violin Sonata op. 24 *(Spring)*

* A, B, C, classification, with A *least* difficult for most pupils to appreciate.

LEVEL	COMPOSER	TITLE OF WORK
A	Borodin	String Quartet in D (Nocturne)
C	Brahms	Clarinet Sonata op. 120, no. 1
		Piano Quartet op. 25
B	Corelli	*Christmas* Concerto
C	Dvorak	Piano Quintet op. 81
		String Quartet op. 96 *(American)*
B	Gabrieli	Canzoni for Brass Choirs
A	Haydn	String Quartet op. 3, no. 5 (Serenade)
A		" " op. 33, no. 2 *(The Birds)*
A		" " op. 76, no. 3 *(Emperor)*
		" " op. 77, no. 1
B	Handel	Concerti Grossi op. 6, nos. 1, 5, 6
B		Concerto in G Minor for Oboe and Strings
A	Mozart	Clarinet Quintet K. 581
A		Divertimento K. 136
B		Divertimento K. 370 (winds)
A		Serenade K. 320 (posthorn)
A		Serenade (from *Eine kleine Nachtmusik)*
B		Sonata in E Minor for violin and piano
B		String Quartets K. 387 and 458
B	Mendelssohn	Octet op. 20 (scherzo)
B		Trio in D Minor
B B	Schubert	String Quartets D. 804 and 810 *Death and the Maiden*
B		String Quintet D. 667
		String Trio D. 898
B	Schumann	Piano Quintet
B	Schoenberg	*Pierrot Lunaire* (voice and chamber ensemble)
C		*Verklarte Nacht* (sextet or string orchestra)
A	Smetana	*Aus meinem Leben* (From My Life) String Quartet in E Minor
B	Stravinsky	*L'Histoire du soldat*
A	Tchaikowsky	Serenade for Strings
A		String Quartet op. 11 (Andante Cantabile)
A	Vivaldi	*The Four Seasons*
B	Wagner	*Siegfried Idyll*
B	Wolf	*Italian Serenade*

Aims and Objectives

To develop appreciation and understanding of chamber music.

To teach aural and visual recognition of the standard chamber music groupings.

To promote familiarity with the literature of chamber music.

To show the similarity in composition between chamber music and other forms of composition.

To teach the role and importance of chamber music in the total musical picture.

Vocabulary

chamber orchestra
concerto grosso
duet
ensemble
quartet
quintet
sonata
trio

Suggested Lesson Topics

The String Quartet (See Sample Lesson Plan, pp. 119-120.)

The Concerto Grosso

The Solo Sonata (Refer to Unit 10.)

Alternate Topics

The Chamber Orchestra

Small Instrumental Ensembles (trios, quintets)

Procedures

From time to time quotations from the chamber music literature are heard on television, e.g., part of the Haydn Serenade from op. 3, no. 5 was played on the Dutch Masters and Breakstone Yogurt commercials; these quotations may be played for the class without prior identification, and recognition will follow instantly.

The teacher may then proceed to play the entire movement, alerting the class to listen for thematic repetition, thematic development, and changes of mood, climaxes, etc.

In some instances, as with *Eine kleine Nachtmusik,* the close connection between the chamber orchestra, string quartet, and the symphony in such matters as form and style may be pointed out.

The adaptability of chamber music to a program as in *Pierrot Lunaire* or *l'Histoire du soldat* may be demonstrated; characteristic uses of instruments may be emphasized. Comparisons in style between these pieces and earlier examples of chamber music may be drawn.

If possible, a chamber group from the school should be used for demonstration, to illustrate the soloist-within-ensemble quality of chamber music.

Summary Concepts

Chamber music has many forms and is played by many different combinations; it differs from orchestral music in its smaller dimensions, greater intimacy, (generally) greater independence and refinement of parts, and its soloistic-ensemble character.

Some of the finest products of the great composers have been works of chamber music.

Chamber music is essentially written like other forms in symphonic style, so that principles of form, thematic development, and emotional design are similar.

References

Educational Media Council, The Educational Media Index, vol. 3. Film, p. 192.

Ferguson, D. *Image and Structure in Chamber Music.*

King, H. *Chamber Music.*

Ulrich, H. *Chamber Music.*

Audio-Visual Materials

Eine kleine Nachtmusik	Col. MS 6127 (quintet)
	West. 18942 (str. orch.)
Quartet in E Minor	Vox 10190 (quartet)
	Epic SC 6015 (orch.)

Sample Lesson Plan

Topic: THE STRING QUARTET

Aim

To develop appreciation and understanding of chamber music and of its place in musical culture.

Objectives

To show the difference in texture, instrumentation, and emotional impact between chamber music, as represented by the string quartet version of Smetana's *Aus meinem Leben* and its orchestral counterpart — as orchestrated by George Szell. (A similar comparison could be made between the Mozart Serenade *Eine kleine Nachtmusik* as played by a string quintet and by a chamber orchestra.)

To demonstrate the more personal character of the string quartet as against the less individual character of the orchestra.

To show that chamber music follows the same basic principles of composition that apply to orchestral music or soloistic music — with regard to form, melody, harmony, and dynamic structure.

Motivation

The teacher presents a set of questions (see below) to be answered by the class after hearing part of the string quartet and orchestral versions of the Smetana Quartet in E Minor (first movement).

Presentation

Questions 1-4 below are placed on the blackboard or on a screen. Part of a movement of each version of the music is played.

The class is asked the questions, and the consensus of opinion is written on the board.

The teacher comments on the choices.

The remaining questions — which may involve continuation of the records — are then discussed.

Activities

Playing

Teacher or pupil plays themes or portions of music for demonstration.

Questions

1. Which version of the music is louder?
2. Which version is more emotional? Why?

Activities

Listening

Part of the first movment of each version is played.

Questions

3. Name some instruments in the orchestral version not in the quartet version.
4. In which version are the parts heard more distinctly?
5. Which instrumental solos (other than violin) did you hear in the quartet rendition? Which in the orchestral rendition?
6. What role is played by the wind instruments in the orchestral version?
7. Which was the original version? How do you know?
8. What made the orchestrator decide to enlarge the original?

Summary

Answers to the questions as supplied by the class and listed on the board.

14

Music Before 1750

A Survey

This unit presents an overview of a few outstanding developments in the history of music. Events crucial to the development of Western music are placed in historical perspective and shown to follow more or less logical lines of growth. For example, the history of notation discloses a rational process beginning with symbols or neumes, continuing with a one-line staff, branching out into a four-line staff, and then proceeding to rhythmic notation. Logical development can also be postulated for polyphonic and homophonic style and for modern methods of composing music. It is hoped that greater insight into that history will provide greater appreciation for the many forms of musical expression.

Only cultures which have made a substantial contribution to Western music have been included here. Thus, the Egyptians have a place since their harps, lyres, lutes, oboes, and flutes were well developed, and these and kindred instruments formed an important part of the instrumental inventories of the Mediterranean region. The Hebrews are mentioned because of the importance they attached to music for ceremonial purposes and verse-setting, for frequent allusions to music in the Bible, and for the method of cantillation that has persevered to the present and which was borrowed by the early Christian church for its services.

The Greeks made important contributions: scale construction by means of mathematical principles and aural observation (the monochord); ethical attributions to music; insertion of music in the academic curriculum; development of musico-verse forms like the dithyramb and the elegy; use of music in the drama; and general recognition of the worth of music in national affairs.

Some mention of the body of music known as Gregorian Chant should be made since this music was performed so widely throughout the Middle Ages and the Renaissance, both in its simple form as plain chant and in its contrapuntal adaptation as organum, diaphony, conductus, fauxbourdon, and motet. Also, its continuance into modern times in the rites of the Catholic Church should be pointed out.

The period in time known as the Renaissance (*c.* 1400-1600) may be said to have its counterpart in musical history, although music has its own laws of development. Musical output in this period was important, involving the development of many forms which led to opera, fugue, chamber music, etc.

About 1600, certain currents of musical activity which subsequently became known as Baroque were set in motion. This outstanding era, which saw the beginning and development of major musical forms like the opera, concerto, and symphony, and whose composers were the earliest to hold the concert stage until the present, should be given a major portion of attention in this unit. (The Classical, Romantic, and Modern periods have already been discussed.)

Since much of this history can only be treated briefly, care must be exercised so that easy generalizations do not distort the facts. The *musical* contribution of the Greeks should not be over-emphasized (we have only eleven musical monuments, not very significant by themselves), nor the preoccupation of the Middle Ages with harmony (many texts dealt more with rhythm than with harmony). Scholarship reveals much overlapping of stylistic tendencies from one period to another — the very terms *Renaissance* and *Baroque* have been borrowed from literary or art historians, and are often stretched to make a point for the music historian. It is therefore more with the intention of presenting commonly accepted points of view in order to communicate intelligibly than of exact characterization of a period that this survey has been attempted.

Aims and Objectives

To present an overview of the historical development of Western music through discussion of major contributions of some cultures and periods.

To mention briefly the contributions of antiquity, the Middle Ages, the Renaissance, the Baroque to our music.

To trace the rational, cumulative development of such areas as notation, melody, harmony, rhythm, form, and instrumentation from ancient times to the end of the Baroque.

To demonstrate that musical development has been the joint effort of many nations in time.

Vocabulary

- antiquity
- Baroque
- cantillation
- Gregorian Chant
- Middle Ages
- monochord
- notation
- neumes
- polyphony
- Renaissance

Suggested Lesson Topics

Music in Early Civilizations: Egyptian, Hebrew, Greek (See Sample Lesson Plan, pp. 125-126.)

Gregorian Chant and the Beginnings of Notation

Music of the Renaissance

Music of the Baroque

Alternate Topics

Origins of Counterpoint and Polyphony

Secular Music of the Middle Ages

Growth of Instrumental Forms in the Baroque

Growth of Vocal Forms in the Baroque

Among the subjects which the teacher may wish to discuss are:

Middle Ages — notation (pitch and rhythm); secular music (chanson, chass, madrigal, musical play); sacred music (mass, motet, mystery play); polyphony, harmony, rhythm, and the modes.

Renaissance — development of earlier forms; development of vocal and instrumental resources; Renaissance madrigal and other types of secular song; canzona, ricercar, and other precursors of the fugue; madrigal-comedy and other forerunners of opera.

Baroque — opera, oratorio, fugue, cantata, instrumental dance suite, solo concerto, concerto grosso, and passion.

Procedures

The contributions of ancient civilizations (in chronological order) may be illustrated: Egypt by the study of carvings on bas reliefs; Israel through reading quotations from the Bible and studying examples of Biblical cantillation; Greece by playing one or more of the fragments in Sachs' *The Rise of Music in the Ancient World, East and West,* and by referring to quotations on music in Plato.

Still in chronological order, the above may be followed by descriptions of Gregorian Chant, the beginnings of notation and polyphony, the development of sacred and secular musical forms (and their interaction), the beginnings of mensural notation and of the modal (scale) system.

A similar procedure should be followed for music of the Renaissance and the Baroque, merely touching upon the highlights and furnishing examples of each (in general, procedure following the pattern laid out in McKinney and Anderson's *Discovering Music,* Chapter 38), is effective.

Summary Concepts

Music as it is known today is the cumulative result of the contributions of many civilizations through many periods in time.

Specific features of music today can be traced back to distant sources in geography and time.

All areas of music (melody, harmony, rhythm, instrumentation, etc.) can be traced to their origins and shown to follow logical lines of development, i.e., musical lines of development.

Music is influenced by political and social history, and by other forms of art, but only in a tangential manner; basically, it pursues its own course, with musical considerations uppermost.

References

Bukofzer, M. L. *Music in the Baroque Era.* (Bibliography)

Educational Audio-Visual. *Audio-Visual Teaching Materials: Music.* Filmstrips and recordings, pp. 7, 11-14, 16-19.

Kinsky, G. *A History of Music in Pictures,* pp. 1-269.

Reese, G. *Music in the Middle Ages.* (Bibliography)

————. *Music in the Renaissance.* (Bibliography)

Sachs, C. *The Rise of Music in the Ancient World, East and West.*

Schwann, W. *Long-Playing Record Catalog.* (Applicable recordings)

Audio-Visual Materials

Egyptian Bas-relief. *People and Music,* by McGehee and Nelson, p. 61
Greek Song. Folk. 3700. *Rise of Music in the Ancient World, East and West,* edited by Sachs, p. 245
Gregorian Chant. Folk. 3700. *Making Music Your Own,* Book 7, O.P.
Hebrew Music. Folk. 3700.

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Sample Lesson Plan

Topic: MUSIC IN EARLY CIVILIZATIONS

Aim

To further understanding and appreciation of music of the past and present by means of a historical survey that shows the logical development of musical phenomena from the past to the present.

Objectives

To show the contributions to present-day music of the Egyptians, Hebrews and Greeks, the influence of Gregorian Chant, and pitch and rhythm notation. Gregorian Chant and notation may be begun in the first lesson if desired.

To demonstrate that music as we know it is a comparatively recent phenomenon.

Motivation

On a chart, screen, or on mimeographed sheets will be one example of an Egyptian bas-relief, of a passage from the Bible involving music, of a melodic fragment of Greek music (after Sachs), of Gregorian Chant (from the *Liber Usualis),* and of pitch and rhythm notation (example of one-line staff and early *longa-breve).*

Presentation

Pupils are asked to identify each of the above-listed examples.

They are then asked to describe the relationship between each of the examples and present-day music.

The teacher clarifies the nature of the development from the early specimens to the present.

Examples of Hebrew and Greek music, Gregorian Chant, and music of the 11th and 12th centuries illustrating pitch and rhythm notation are played.

Activities

Singing

Teacher or pupil may sing Hebraic or Gregorian chant.

Playing

Any or all of the music in the *Presentation* above.

Listening

Any or all of the above.

Questions

1. What are the differences between the instruments shown on the Egyptian bas-reliefs and those we have today?
2. Is Hebrew cantillation today the same as that practiced in Biblical times?
3. Does the ancient Greek music we have today bear out the great tributes to that music in Greek literature?
4. What other contributions to the present were made by the Greeks?
5. How is Gregorian Chant related to Hebraic cantillation?
6. How did Gregorian Chant receive its name?
7. What caused composers to invent the musical staff?
8. How did Guido d'Arezzo improve musical notation?
9. Describe the earliest attempts at notation of rhythm and the reasons therefor.

Summary

Outline to be copied in notebooks listing the contributions to music of the historical periods or civilizations mentioned above — in chronological order.

15

African Music
and Its Influence on the West

Interest in African music has been greatly stimulated in recent times by the emergence of many African nations and by the awakening of pride in their African heritage on the part of Afro-Americans. The international tours of African folk singers, musicians, and dancers have also done much to call attention to cultures which deserve serious Western attention. Musically, the African elements which may be found intriguing are rhythm (perhaps the most sophisticated in the world), instrumentation (ranging from the most bewildering variety of percussion instruments to a wide variety of melody instruments), scales or modes, styles of performance, and the general circumstances under which performances take place. Interesting though African music is, it is chiefly its impact on Western music that we emphasize. Having already discussed this matter in general terms in Units II and XI, we now attempt to pinpoint the exact nature of the African contribution and to show its specific effect on American music. The chart entitled "Afro-American Music" on pp. 100-101 proves just how vital that effect is.

Since there is such great variety in this music, it is possible within the time limit of this course of study to present only the high spots and especially those that bear upon important American developments like the spiritual and jazz. The three sessions recommended for this unit will therefore be confined to the main aspects of this music as mentioned in the preceding paragraph. Where additional time for the unit is indicated, it may be provided by reducing or eliminating other units.

Aims and Objectives

To teach appreciation of the musical cultures of African nations.

To demonstrate the great variety in rhythm, instrumentation, modes, manner of performance, and rationale of this music.

To show how elements in African music have been introduced into the music of the United States and Latin America and how they have affected Western music.

Vocabulary

antiphonal singing
claves
gourd
marimba

modes
polyrhythm
scales
xylophone

Suggested Lesson Topics

African Elements in American Music (I) (See Sample Lesson Plan, pp. 50-51.)

African Elements in American Music (II)

African Elements in the Music of Latin America

Alternate Topics

Current African Musical Practices
A Comparison of African and Asian Music

For the first two lessons, in order to show the influence of African elements in American music, a comparison of four sources may be made: records illustrating various aspects of African music (FW 8852 [1939] and FE 4506 and 4507 [1951]); two books entitled *Slave Songs of the United States* (1867)[1] and *Afro-American Folk Songs* (1914)[2]; and the vocal score of *Porgy and Bess* (written c. 1933 but based on an earlier period in the culture of the Sea Islands off the Georgia coast). We are assuming that African musical culture as represented on the records is very much as it was a hundred or more years ago and that the books and the score deal with musical characteristics old enough to reflect genuine vestiges of the African influence. (The slave trade was outlawed in 1808 in the United States and though some slaves were smuggled in thereafter, the African trade largely terminated with the deadline set by the Constitution.) Be that as it may, exact borrowing of African influences is difficult to determine and even in 1867 the authors of "Slave Songs" bemoaned the disappearance of African elements in Negro music.

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[1] W. Allen, C. Ware, and L. Garrison, eds. *Slave Songs of the United States*, reprint (New York: Peter Smith, 1929).

[2] H. E. Krehbiel. *Afro-American Folk Songs* (New York: Ungar, 1962).

The question of how much and what kind of harmony was prevalent in Africa has been debated for a long time, but that harmony existed is beyond doubt. Its influence in this country is felt in the Negroes' habit of singing in parts, contrapuntally or harmonically.

Eleven items, among others, have been selected for purposes of comparison of sources, and the incidence of these items is indicated in the accompanying table. It is possible to compare other items also, for

Afro-American Music

Musical Characteristics	Record	Slave Songs of the US	Afro-American Folk Songs	Porgy and Bess
Syncopation	FW 8852 (Secret Society Drums)	#87, 93	p. 61	pp. 190, 447, 497
Pentatonic Scale	FW 8852 (Lullaby) FE 4507 (Ituri Pygmies)	#18, 45	p. 61	p. 155
Antiphonal Singing	FW 8852 (Marriage Song, Ceremonial Songs for Oba's Wives)	#12	pp. 100, 101	pp. 108, 166, 191, 285
Metric Fluctuation	FE 4506 (Zululand)	#10, 29		pp. 235, 281
Polyrhythm	FW 8852 (Secret Society Drums)		p. 61	pp. 89,180 (Vocal) 277 (Instrumental)
Modal Scales		#45, 52, 92, 93b	pp. 52, 53, 54	
Flat Third		#72, 77		pp. 191, 279
Flat Seventh		#89, 93	p. 78	p. 497
Recitative	FW 8852 (Wrestling Match Song, War Song)		p. 100	pp. 195, 334
Harmony	FW 8852 (A Song for Chief)		pp. 61,82	
Chanting or Cantillation	FW 8852 (Herding Song)			

example, the use of the raised sixth in the minor or the "snap" rhythm. But the above are sufficient to establish the fact of the African influence on Negro music in this country, and even more so in the West Indies where African customs survived into the twentieth century.

Finally, it must be remembered that music played an intimate role in daily living in Africa and that the musicalization of daily routines in musical comedy and drama is a carryover from the African heritage (e.g., as in *Porgy and Bess).*

Procedures

The teacher may read one or both of the quotations in the first lesson attempting to establish the African origin of certain elements in Afro-American music. The teacher will then proceed to make comparisons by presenting actual music (or quotations) from the four sources mentioned above. (If the sources are unavailable, parallel sources should not be too hard to find.)

Having posed the question of the nature and extent of the African contribution to American music, the teacher may ask if students are acquainted with examples of original African music. The class may or may not be familiar with this type of music and its origins. For the third lesson, the teacher may present African elements in the music of Latin America.

Summary Concepts

African music past and present has left its mark on American music in the following areas: rhythm, scales or modes, antiphonal singing, manner of song delivery, intimate relationship of music to daily living, adaptation of music to different purposes (ceremonial, dance, work, etc.), and instrumentation (xylophone, percussion instruments).

The music principally discussed is that of black Africa — music in the north of Africa stems from the Islamic tradition. However, there is undoubtedly cross-fertilization of the Islamic and African styles.

Afro-Americans adapted whatever musical materials were at hand and developed their own form of expression. Whether their contribution is derivative or original has been debated for a long time, but in those areas in which they excelled — the spiritual, "blues", various forms of jazz — they undoubtedly created music and developed performance practices of a highly original nature. Although the bulk of this unit refers to African influence upon American music, there is a body of African music which has not been absorbed by us and which deserves a hearing. In this category are many instruments and performance practices which we do not use and scales and rhythms which we do not as yet apprehend.

References

Allen, W.; Ware, C.; and Garrison, L.; eds. *Slave Songs of the United States.*

Brandel, R. *The Music of Central Africa.* The Hague: Martinus Nijhoff, 1961.

Jones, A. M. *Studies in African Music,* vol. I (text); vol II (music).

Krehbiel, H. E. *Afro-American Folk Songs.*

Landeck, B. *Folk Songs of the Americas.*

Lomax, A. *Folk Songs of North America.*

Patterson, L., ed. *The Negro in Music and Art.*

Sachs, C. *The Rise of Music in the Ancient World, East and West,* pp. 71-102, 279-291.

Audio-Visual Materials

African Music (Folkways FP 8-1).
Music of the World's Peoples (Folkways FE 4506, 4507).
Two Thousand Years of Music (Decca DL 9502 and 9503).

Also: Col. KL 205
Cap. 320C 126/28
Folk. FE 4581
CS 9307 (drums)

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Sample Lesson Plan

Topic: AFRICAN ELEMENTS IN AMERICAN MUSIC (I)

Aim

To teach appreciation of the musical cultures of African nations and to show how African music has affected our own.

Objectives

To show the great variety in rhythm, instrumentation, modes, manner of performance, and rationale of African music.

To show how African music has affected American music in at least eleven ways.

To determine the nature and extent of the Afro-American contribution to American music.

Motivation

The teacher asks the class to determine the extent of the African influence on American music based on the quotations following[1]:

> African slaves brought to America a highly developed musical tradition. The elements of this tradition are listed on the chart. This pure tradition was immediately diluted by contact with European musical forms which existed in America prior to the arrival of the Africans. Scotch and English reels, ballads, jigs, etc., were heard by the slaves and soon modified in the African manner. By 1750, slaves in Southern states were being taught psalms and hymns by itinerant missionaries from the North. Accounts of the period report that Negro slaves were so excited by this music and the accompanying religious instruction that after working all day in the fields they would gather and sing psalms and hymns all night long.
>
> About 1800 there occurred throughout the South great religious revivals and camp meetings. This religious wave generated an extraordinary amount of emotional fervor — a fervor due in no small measure to the participation of Negro slaves whose heritage of religious worship in Africa had included dancing, shouting, clapping, singing, and trance. The slow psalm tunes and hymns of the previous period were not adequate to this kind of religious experience, and so these congregations literally created their own hymnology. Religious lines or couplets were often made up on the spot, and set to lively secular tunes of English or Scotch origin. These hymns and hymn tunes were immediately assimilated by the Negro slaves and Africanized.
>
> For fifty years slaves had been singing the old hymns and psalm tunes; however, through the process of Africanization and the lack of musical notation, both words and music were so altered as to scarcely

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[1] Tallmadge. *Afro-American Music,* from an article in the *Music Educators Journal,* September 1957. (See chart, pp. 100-101.)

> resemble the prototype. For all practical purposes these Negro spirituals may be classified as an original contribution to American music, and they are, without a doubt, one of the significant contributions to the world of art.
>
> Negroes worked to spirituals, danced to spirituals, and according to many authorities, preserved the history of their race in spirituals. Combined with field calls, slow spirituals became the source of later blues. After the Civil War, country and urban bands improvised upon the spiritual tunes, and the livelier jubilees became the mainstay of the New Orleans Jazz band. The spirituals, together with secular tunes, were to provide the direct impetus to black face minstrelsy, the songs of Stephen Foster, songs of the gay nineties, and later popular ballads.

> For more than two hundred years these two contrasting musical cultures dwelt side by side in America in a state of continually stimulating exchange and competition. Song material passed back and forth across the racial line so that it becomes increasingly difficult to say which group has contributed most to a song. As in the West Indies and parts of South America, true Afro-European songs, and especially dances, developed, which gained continental, then world-wide popularity. Indeed it seems very likely that one day all American music will be cafe-au-lait in colour.[1]

Presentation

After reading the quotations above, the teacher tells the class that eleven elements of African music have been transplanted to this country and that they are to judge whether those elements constitute a significant contribution to our music.

The first element, syncopation, is presented in its African form and then in its American version as indicated in this lesson. (In addition, any jazz recording may be played to show the ultimate application of syncopation in music.)

The other elements may likewise be presented, preferably by playing the African original first and then the American adaptation; again, wherever possible, good recordings that will appeal to the class should be used to demonstrate a point.

It may require two or more lessons to cover all of the elements — especially if comparisons are made among all four sources and jazz also (rock-and-roll, folk-rock, the Nashville sound may be introduced where applicable).

The summary may consist of the actual listing of musical titles in all four sources as well as specific definition of the musical characteristics involved.

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[1] Lomax. *Folk Songs of North America*, xx.

Activities

Singing

The teacher may select any song from the song-books or from *Porgy and Bess* for singing.

Playing

Teacher or pupil may play songs or other illustrative material of the eleven elements discussed.

Listening

African music is compared to its American counterpart via records.

Rhythmic Response

The terms polyrhythm and syncopation may be illustrated by teacher and/or pupil drumming.

Questions

1. List the eleven elements or characteristics of African music imported to the Western hemisphere.
2. Which of those characteristics have been adopted without change in this country? Which have been changed?
3. Describe the process of transmuting hymns and psalms into spirituals.
4. Where is African influence still felt most strongly in the West?
5. In your estimation, what percentage of American music has been influenced by African music?
6. Which traits in African music do you expect will be continued in the foreseeable future?
7. Do you feel that African music has played a significant role in American music? The most significant role? Explain.

Summary

Summary as indicated in final sentence of Presentation. Discuss questions 3, 6, 7.

16

Asian Music

and Its Influence on the West

The subject of Asian music is so vast that, to do it justice, it would have to be studied over a long period of time. We have only attempted to consider those aspects of Asian music that have had an influence on the West, and even here the choice has been severely limited to a few examples from India, China, Indonesia, and Arabia. For example, China's contribution has been limited to the pentatonic scale, to percussion instruments, and to the fret, even though Chinese music is probably the oldest on record and has affected most of Asia for thousands of years.

High on the list of Asian influences on the West must be the use of the sitar. An example is provided by the Beatles in such songs as "The Inner Light," "The Blue Jay Way" and "Within You, Without You." Within a setting of Western melody and harmony, the instrument is used mainly for purposes of color. Its unique tone and color corresponds to a need for "total environment" in certain modern concepts of experience. It also reflects Western interest in Zen Buddhism and other Asian religions.

More in line with the natural orientation of the sitar is it use in the famous duet of Shankar and Menuhin, with accompaniment. The fact that millions of Americans were made aware of this instrument and of Hindu music by these records made this a development of importance. Different concepts of form and melody will always provide new possibilities for composers of opposite cultures. Of course there is also the possibility of a half-understood cultural pattern having a baleful effect on the other culture, particularly perhaps of Western music on Asian.

Aims and Objectives

To teach appreciation of the musical cultures of some Asian nations.

To show the influence of Asian music on the West in composition.

To show the influence of Asian instruments on Western music.

Vocabulary

cross-rhythm
fret
gamelan
pentatonic
quartertone
raga
sitar

Suggested Lesson Topics

Eastern influences on Western music (See Sample Lesson Plan, pp. 138-139.)

Eastern instruments and their effect on Western music.

Alternate Lesson Topics

Ravi Shankar

Modern Experiments with Percussion Ensembles

Among serious composers who have written music on Asian subjects and the titles of their works are:

Cowell — *Homage to Iran, Ongaku*
Debussy — *Pagodes*
Hovhaness — *Fantasy on Japanese Woodprints*
Ippolitov-Ivanov — *Caucasian Sketches*
Ravel — *Laideronette, Empress of the Pagodas*
Xenakis — *Orient-Occident*

Procedures

The first lesson opens with the playing of one of the Beatle records in which the sitar is prominent.

A discussion of the purposes of this instrument should lead to a brief examination of the Hindu culture which produced it. This may lead to a discussion of other aspects of Hindu music — the raga, tala, scales in quarter-tones, and drum rhythms.

Chinese music is introduced mainly for its pentatonic scale and its percussion instruments. It should be indicated that China's conservative tendencies have enabled very ancient music to be preserved.

Indonesia (Java) should be mentioned because of its gamelan orchestras — which have affected Western composers and encouraged imitation.

Arabian music, which features a scale of seven steps to the octave,* a species of cantillation very close to the Hebraic type, and instruments like the *al' ud* and *rebab* which led respectively to the lute and possibly the violin should likewise be mentioned.

In the foregoing procedures the lesson may be enhanced by playing examples of each type mentioned and by showing pictures where applicable. It may even be possible to sing a song or two as suggested in *People and Music,* p. 57, or in *Literature and Music,* pp. 441-446.

Summary Concepts

Asian nations have highly developed musical cultures for the most part. In some areas (like scales) they are more highly refined than the West.

Different nations excel in different areas — the Hindus in scale construction and perception of minute intervals, the Chinese in percussion instruments, the Indonesians in percussion music and performance, the Arabians in interval perception and in cantillation (cf. Note, p. 137).

All of the Asian nations mentioned have in one way or another influenced Western music.

The reception accorded Eastern music on the records of the Beatles and of Ravi Shankar is a tribute to the universality of certain forms of musical expression as is, in reverse, the adoption of Western music by Japan.

Asian music in general, and especially that of China, does not favor written notation and therefore tends to be conservative. However, the increasing level of communication between East and West undoubtedly is corrupting the older music and will probably lead to hybridization.

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* C. Sachs states in *The Rise of Music in the Ancient World, East and West* that "a scale had seven steps in the octave, no less, no more, as Al-Farabi expressly states — tenth century A.D." (p. 279); further, that the alleged Arabian scale of seventeen thirds of tones "formed a set of elements, not a scale" (p. 280).

References

McGehee, T., and Nelson, A. D. *People and Music,* pp. 37-52, 56-57.

Sachs, C. *The Rise of Music in the Ancient World, East and West,* pp. 105-194.

Schwann, W. *Long-Playing Record Catalog,* p. 138.

Sachs, C., ed. *Two Thousand Years of Music* (Decca DXL 9502, 9503).

Audio-Visual Materials

Asian Music. Motiv. MR 0648.
Chinese Music. Lyr. LL 102. Folk. FW 8883.
Indian Music. Ang. 35468.
Japanese Music. Capt. 320C 137/38.
Shankar. Ang. S36418.
Tunisian Music. Folk. FW 8861.

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Sample Lesson Plan

Topic: EASTERN INFLUENCES ON WESTERN MUSIC

Aim

To teach appreciation of the musical cultures of India and China.

Objectives

To teach appreciation of two aspects of Hindu musical culture — instruments and the raga.

To enlighten pupils about the musical contributions of China — the pentatonic scale and percussion instruments.

Motivation

The teacher motivates the lesson by playing one or two excerpts from Beatle records and asking pupils in advance to discover the purpose behind the use of the sitar.

Presentation

After the lesson has been motivated, the duet between Shankar and Menuhin is played (in part), and again the question about the purpose of the sitar is raised.

Subsequently other Hindu instruments, particularly drums, are mentioned, and the raga is briefly explained.

The pentatonic scale of the Chinese was borrowed by other cultures and was paralleled in the West in such melodies as "Swing Low, Sweet Chariot" or "Loch Lomond." Also, Chinese preeminence from the viewpoint of age should be stressed.

Chinese percussion instruments — and some stringed instruments *with frets* — may be mentioned *(People and Music,* p. 39). Use of the Chinese gong in Western music (last movement of the ***Pathetique*** Symphony, etc.) may be likewise mentioned.

Activities

Singing

Hindu or Chinese songs *(People and Music);* "Swing Low . . ." or "Loch Lomond."

Playing

As necessary in connection with the material presented.

Listening

Beatle records, Ravi Shankar. Hindu music, illustrating drums. Chinese music, illustrating percussion instruments. Music by serious composers (see list on p. 136).

Rhythmic Response

Pupil may be invited to play drum in Hindu cross-rhythmic fashion along with Beatle or Shankar records.

Questions

1. Why do many people prefer Western music to that of India?
2. In the duet between Shankar and Menuhin, which instrumentalist do you prefer? Why?
3. How do the instruments differ?
4. Which Hindu and Chinese instruments have been used directly by the West and which have been adapted?
5. Define raga and show its similarity to the scale.
6. How do you account for the universality of the pentatonic scale?
7. How far back does Chinese music go?
8. Chinese music has influenced the West. Is the reverse true?

Summary

List features of Hindu and Chinese music that are attractive to the West. What has the West borrowed from India? From China?

As we become more familiar with the music of the East, what features might Western composers introduce into their music?

17

Nationalism in Music

Nationalism in music is an important expression of the spirit or idiom of a nation. For small nations it is a means of obtaining identity and for all nations a source of strength and unity in crisis. However, it has negative aspects as well—as in situations where the composer is told to compose in an "accepted" manner or works of certain composers are banned because of prejudice.

Nationalism is strongest during a period of subjugation or in time of war. Thus the German states and Russia developed strong national consciousness during the Napoleonic Wars; Poland, Hungary, Finland, and Bohemia felt strongly nationalistic while subject to other powers. The nationalist spirit finds one important outlet in music, which often expresses itself in subtle ways as well as in obvious pronouncements. The many instances of performances banned because of nationalistic "messages" testify to the first, while the thousands of triumphal utterances are evidence of the second. Whatever the cause, much nationalistic music is of distinct musical merit and should be performed for its own sake.

In music, nationalism asserts itself in the efforts of composers to incorporate specifically national elements in their music — folk song, myth, history, natural beauty, and mores. That is why the music in the list below has been chosen — all of the selections have national characteristics that do not appear in other and perhaps better compositions by the same composers.

The list leans heavily toward orchestral music although nationalism may be equally well expressed vocally, as in *Boris Godunov*. However, the list is not meant to be exclusive, and any insertion of nationalistic music featuring the voice is acceptable. No grading of pieces on the list is offered because they are all attractive and may be presented in any class — with the proper introduction.

Nationalistic Music

COUNTRY	COMPOSER	COMPOSITION
Bohemia	Dvorak	Slavonic Dances
	Smetana	Bartered Bride, The Moldau, The
	Weinberger	Polka and Fugue from *Schwanda*
Finland	Sibelius	Finlandia
France	Debussy	Fireworks
	deLisle	La Marseillaise
Germany	Weber	Overture and excerpts from *Der Freischutz*
Great Britain	Britten	Courtly Dances from *Gloriana* Four Sea Interludes from *Peter Grimes*
	Vaughn-Williams	English Folk Song Suite Fantasia on *Greensleeves*
Hungary	Berlioz	Rakoczy March
	Brahms	Hungarian Dances
	Liszt	Hungarian Rhapsodies
Italy	Respighi	Fountains of Rome Pines of Rome
	Verdi	A Masked Ball Sicilian Vespers
Norway	Grieg	Peer Gynt Suite
Poland	Chopin	Mazurkas in E Minor and in F Polonaise Militaire
Russia	Glinka	A Life for the Tsar Overture to *Russlan and Ludmilla*
	Ippolitov-Ivanov	On the Steppes of Central Asia
	Moussorgsky	Boris Godunov
	Rimsky-Korsakoff	Russian Easter Overture
	Tchaikowsky	Overture 1812

Aims and Objectives

To show both the virtues and faults of nationalism as expressed in music.

To show how national mores and traditions have enriched musical literature.

To reveal certain musical characteristics typical of certain nations and to show how these characteristics are reflected in fine music.

To show that similar musical traits may sometimes appear in nations otherwise far apart in customs.

Vocabulary

folk song
mythology
nationalism
nationalistic music

Suggested Lesson Topics

History and Music (See Sample Lesson Plan, pp. 143-144.)
Folk Song and Dance in Music
Folk Legends in Music
National Heroes in Music
Musical Descriptions of Nature

Alternate Topics

Nationalistic Music by aliens (Debussy — *Iberia,* Rimsky-Korsakoff — *Spanish Caprice,* Tchaikowsky — *Italian Caprice*)
National Character and Music

Procedures

Questions may be addressed to the class concerning the historical background of nationalism — particularly in the period during and after the Napoleonic Wars.

It should be indicated that the nationalistic spirit asserts itself most strongly in times of crisis and that the expression of this spirit takes many forms.

Anecdotes in which music was used covertly to foster nationalism may be told — Verdi's *A Masked Ball,* Sibelius' *Finlandia,* etc.

The background of each piece played and its relationship to nationalism should be elucidated.

Summary Concepts

Nationalistic music may be written at a time of crisis to help unify the people or at a time of celebration simply to glorify the nation; sometimes it may be written for artistic reasons when a composer feels the urge to use national idioms in a constructive way.

Over the centuries nations have developed different melodic and rhythmic idioms due to relative isolation. As intercourse among them increases, a more generalized type of music appears.

Even though specific musical traits are developed within individual nations, those traits are generally found to appeal to other nations of the same cultural orientation, so that it may be said that groups of nations have a musical common denominator.

References

Educational Audio-Visual, *Audio-Visual Teaching Materials: Music.* Filmstrips and recordings, pp. 4, 5, 11, 13.

Lang, P.H. *Music in Western Civilization,* pp. 938-944.

Leader, A.J. *The Audio-Visual Approach to Teaching Music.* Lists of recordings, pp. 61, 64.

McGehee, T.C., and Nelson, A.D. *People and Music,* pp. 310-315, 320. Recordings, p. 321.

McKinney, H.D., and Anderson, W.R. *Discovering Music,* pp. 186-201, 270-282.

Wilson. *Growing with Music.* Book 7. (for song texts)

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Sample Lesson Plan

Topic: HISTORY AND MUSIC

Aim

To describe the interaction of nationalism and music in certain Western countries.

Objectives

To point out the influence of historical circumstances upon the music of Germany, Poland, and Russia.

To indicate the parallel effect of nationalism on arts and letters.

To discuss the virtues and defects of nationalism in the music it generated.

Motivation

A brief account of the French Revolution, the Napoleonic Wars, and the liberating influences these conflicts set in motion in the first half of the nineteenth century.

An indication of the way nationalism caused music to be written and how the musical product in turn helped nationalism.

Presentation

The teacher relates the circumstances of the Battle of the Nations at Leipzig in 1813 and how all European countries after Waterloo felt the impact of the nationalistic spirit. This was eminently true of Germany, Poland, and Russia.

How nationalism manifests itself in various aspects of political and cultural life is then discussed.

The relationship of the music of Germany, Poland, and Russia to the prevailing conditions is brought out, and the musical characteristics associated with nationalism are defined.

Activities

Singing

"La Marseillaise" (Vic. 430.123)

Playing

As required to illustrate a point.

Listening

Overture to *Der Freischutz.*
Polonaise Militaire.
Overture 1812.

Correlation

Historical account of conditions in Germany, Poland, and Russia that fostered the above pieces.

Questions

1. Under what circumstances does nationalism flourish?
2. How does music reflect the spirit of nationalism?
3. Is such music always first-rate? Discuss.
4. In what way is the nationalistic spirit being felt in the world today? In our country?
5. Give an example of a composer who used folk tunes to create a characteristic national music (Dvorak, Liszt). How?
6. Which composer would you consider typically Russian, British, Scandinavian?
7. Why do countries like to have their own music?
8. Is it easier to compose music for one's own nation or to copy that of another country?
9. Are there influences that tend to counteract nationalism?

Summary

Pupils summarize in their notebooks the reasons for nationalism, how nationalism affects music and vice versa.

Supplementary Materials

Popular Songs

The question of the use or non-use of popular songs in the classroom is difficult to resolve. On the one hand we hear the argument that there is always too little time to devote to the study of good music and that popular music would make serious inroads into that time. On the other hand comes the argument that pupils simply will not sing or respond to classical music. This viewpoint asserts that by giving pupils music at their own level in the early stages they can be won over gradually and eventually be taught to like more serious music.

There is no doubt that successes have been achieved by teachers on both sides of the fence, mostly because of the choice of music and the competence of the teacher. In both cases, the problem of timing — how long to stay with a given piece of music in order to promote appreciation or to develop skill — takes on crucial importance. Those who favor a classical approach must know the temper and make-up of the class and plan the lesson in detail; there is no doubt that the great majority of pupils, even those with high intelligence levels, favor the music of the day — at the moment, rock-and-roll music.

Those who favor a popular approach should use material that is popular but has elements of good music — e.g., songs borrowed from the classics, folk-rock songs, songs of protest, calypso songs, spirituals, songs from musicals or from movies, etc. This "third stream" music, a compromise between rock-and-roll songs and the offerings of the masters, holds the greatest promise for the gradual uplifting of musical taste. However, teachers who resort solely to popular music and never make an effort to rise above it are not fulfilling the universally accepted objective of music education — the enjoyment and appreciation of good music.

It is the belief here that the classical approach should be attempted unless it has completely failed. The fact that there is so little time to explore all facets of this music and that so much of the music appeals to almost everybody — especially music of the theater — lends an urgency to this approach. On the obverse side of the coin, the popularists who start where the pupils are probably have their hands full elevating taste and may find themselves without sufficient time to expose pupils even briefly to the great masterpieces. In other words, the method whereby pupils are given many samplings of popular music at the beginning should be used with the greatest caution.

Still, as will be noted here and there in this course of study, references to current taste should be made constantly. The use of "A Taste of Honey" a folk song sung by the Beatles or, "A Lover's Concerto," adapted from a Bach minuet, is eminently justifiable on the grounds of apperceptive learning. When one examines the list of popular songs below, it will be seen that at least ten songs based on classical melodies have become "hit" songs and could be used by the teacher to good pedagogical advantage. In the final analysis, all popular material leading to appreciation of good music should be worked into the lesson, but in a subordinate status rather than as the primary focus of the lesson.

Popular Songs from the Classics*

ORIGINAL COMPOSITION	COMPOSER	POPULAR SONG
Addio Del Passato	Verdi	The Mask Is Off
Aida — Celeste Aida		My Darlin' Aida
Possente Ftha		Why Ain't We Free?
Gloria al Egitto		King Cotton
Su del Nilo		Me and Lee
Afternoon of a Faun	Debussy	Afternoon Dream The World Was Made for You
Andantino in D-flat	Leonare	Moonlight and Roses Dreaming of You
Amoureuse	Berger	So in Love
Andalucia	Lecuona	The Breeze and I
Andante Cantabile	Tchaikowsky	Kiss Me Tonight On the Isle of May
Aragonaise — *Le Cid*	Massenet	Raindrop Serenade
Artist's Life	Strauss	With All My Heart
Avant de Mourir	Boulanger	My Prayer

* Compiled by Robert Gorman of Teachers College

ORIGINAL COMPOSITION	COMPOSER	POPULAR SONG
Ballade	Debussy	A Ballad Is Born
Barcarolle	Offenbach	In Your Arms
Berceuse	Godard	In the Moon Mist While the Angels Watch
Blue Danube	Strauss	Blue Danube Waltz Danube So Blue
Cara Nome	Verdi	Here
El Chocle	Villoldo	Kiss of Fire
Concerto for Violin in E Minor	Mendelssohn	Last Night in a Dream
Concerto no. 2 in C Minor	Rachmaninoff	Full Moon and Empty Arms I Think of You And Still the Volga Flows I've Always Loved You Ever and Forever
Concerto no. 1 in B-flat Minor	Tchaikowsky	Tonight We Love Concerto for Two The Song Tchaikowsky Wrote
Concerto in A Minor	Schumann	Love Story
Concerto in D Minor	Wieniawski	Love Star
Concerto in A Minor	Grieg	I Look at Heaven Love in the Moonlight
Concerto for Violin	Tchaikowsky	Secrets Some Time We Will Meet Again
Concerto no. 2 in G Minor		Soft Whispers of the Night
Chant San Paroles		Night Wind S'il Vous Plait When Romance Passes By Ever True, Evermore
La Comparsa	Lecuona	For Want of a Star
Come Back to Sorrento		Story of Sorrento
Caprice Italienne	Tchaikowsky	So Help Me
La Cumparsita	Rodriquez	Strange Sensation
Danza Lucumi	Lecuona	From One Love to Another
Dedication	Schumann	Dedication
Dolores Waltz	Waldteufel	All My Love
Emperor Waltz	Strauss	Emperor Waltz I'm in Love with Vienna

ORIGINAL COMPOSITION	COMPOSER	POPULAR SONG
Etude in E Major	Chopin	So Deep Is the Night My Silent Mood No Other Love Tristesse Eternelle Just For Tonight
Fantasie Impromptu	Chopin	I'm Always Chasing Rainbows
Firebird Suite	Stravinsky	Summer Moon
Fur Elise	Beethoven	Kiss Me Once
Gypsy Dance	Bizet	Beat Out Dat Rhythm on a Drum
Habanera		Dance of Destiny Dat's Love
Humoresque	Dvorak	Humoresque Pretty Butterfly Mabel, Mabel
Hungarian Dance no. 4	Brahms	As the Years Go By
Indiana	Lecuona	So It Goes
Je Dis	Bizet	My Joe
June Barcarolle	Tchaikowsky	My One Romance Balalaika Serenade
Largo	Dvorak	Ain't No Use Worryin'
Largo al Factotum	Rossini	The Bigger the Figure
Little Fairy Waltz	Streaberg	Little Fairy Waltz
Malaguena	Lecuona	Malaguena At the Crossroads
Mattinata	Leoncavallo	You're Breaking My Heart
Meditation	Massenet	Whisper a Word of Love
Melodie	Tchaikowsky	The Things I Love
Midnight Bells	Heuberger	Suddenly The Kiss in Your Eyes
Minuet in G	Bach	A Lover's Concerto
Moonlight Sonata	Beethoven	By the Moonlight
Musetta's Waltz	Puccini	You
My Heart at Thy Sweet Voice	Saint-Saens	Mine and Mine Alone Go When I Write My Song
Narcissus	Nevin	Load of Hay

ORIGINAL COMPOSITION	COMPOSER	POPULAR SONG
Nocturne in E-flat	Chopin	My Twilight Dream
None but the Lonely Heart	Tchaikowsky	For Every Lonely Heart
Norwegian Dance	Grieg	Freddy and His Fiddle
Nuit d'Etoiles	Debussy	Donna Maria
Old Refrain	Kreisler	What Shall Remain
On Wings of Song	Mendelssohn	Till My Love Comes to Me
Over the Waves	Rosas	Kiss Me Goodnight
La Paloma	Yradier	Be Mine
Papirossen	Yablokoff	I Heard a Song
Pavanne	Ravel	The Lamp Is Low
Peter and the Wolf	Prokofieff	Dingbat, the Singing Cat
Plaisir d'Amour	Martini	My Love Loves Me
Poeme	Fibich	My Moonlight Madonna
Poet and Peasant	von Suppe	Golden Years
Polovetzian Dances	Borodin	He's in Love Stranger in Paradise
Polonaise, op. 53 Prelude no. 7	Chopin	Till the End of Time I Found You in the Rain
Prince Igor	Borodin	My Fantasy Twilight
El Relicario	Padilla	Make with the Magic
Reverie	Debussy	My Reverie
Rigoletto quartet	Verdi	Little Darlin', Little Angel
Romance	Rubinstein	If You Are But a Dream Since First I Met Thee
Romance	Tchaikowsky	Don't Ever Let Me Know Always You
Romeo and Juliet		Our Love
Roumanian Rhapsody	Enesco	Don't You Worry, Don't You Care
Scheherezade	Rimsky-Korsakoff	Shadows on the Sand A Thousand and One Nights My First and Last Love
Scherzo in E Minor	Grieg	Midsummer's Eve
Serenade	Borodin	Night of My Nights
Serenade	Drigo	Why

ORIGINAL COMPOSITION	COMPOSER	POPULAR SONG
Serenade	Schubert	Serenade (from *Blossom Time)* Goodbye, My Dreams Stars Never Cry
Serenade	Toselli	My Tormented Heart
Serenade for Strings	Tchaikowsky	Waltz Serenade
Sicilian Tarantella		Lucky, Lucky, Lucky Me
Skater's Waltz	Waldteufel	Winter Waltz
Sleeping Beauty	Tchaikowsky	Once upon a Time
Sonata in C, K. 545	Mozart	In an Eighteenth Century Drawing Room
Sonata Pathetique	Beethoven	Rainbow's End
Song of India	Rimsky-Korsakoff	Enchanted Land
Spring, Beautiful Spring	Lincke	Chimes of Spring
Symphony no. 3	Brahms	The Song Angels Sing
Symphony no. 5	Tchaikowsky	Beloved Friend Moonlove
Symphony no. 6	Tchaikowsky	Always Remember Now and Forever Story of a Starry Night
Symphony no. 40	Mozart	YaYu Blu
Tango in D	Albeniz	Moonlight Masquerade
Tango of the Roses	Schreir-Battero	More Than Love
To a Wild Rose	MacDowell	Wedding Day
Toreador Song	Bizet	Stan' Up and Fight
Traviata	Verdi	Since My Love Has Gone
Tres Jolie	Waldteufel	Star of Hope
Traumerei	Schumann	Fantasy
Under the Leaves	Thome	Knowing You
Valse Bleue	Margis	Midnight Waltz
Vesti la Giubba	Leoncavallo	Waltzing in a Dream
La Virgen de la Macarenas	Monterde	The Matador's Prayer
Waltz Dream	O. Straus	Longing for You
Waltz in A-flat	Brahms	Engagement Waltz Love Will Keep Us Young
Waltz in C-sharp Minor	Chopin	Sole

ORIGINAL COMPOSITION	COMPOSER	POPULAR SONG
Waves of the Danube	Ivanovici	Anniversary Song
Wedding Day in Trollhagen	Grieg	Strange Music
Wiener Blut	Strauss	When It's Love
Wild Horseman	Schumann	Wild Horses
William Tell	Rossini	Now That I'm in Love

Musicals and Movies Using Classics in Their Scores

My Darlin' Aida
Song of Norway
Kismet
Blossom Time
The Great Waltz
Music in My Heart
Carmen Jones
Emperor Waltz
Song of Love
Music in the Air
The King Steps Out

Rudiments

The question of teaching rudiments is one of the thorniest to be faced by the music teacher. Prevailing thought on rudiments ranges from advocacy of an all-out approach heading deeply into the realm of sight-reading, to one dispensing with all technical information in favor of "pure" appreciation. In this course of study it is felt that technical details, if only due to time limitation, should be subordinated to emotional and psychological approaches to music. However, where insight into a piece of music or appreciation of a composer's skill would be furthered by mention of particularly felicitous turns of melody, harmony, or instrumental coloring, the teacher should spare no effort to inject technical terminology into the lesson albeit at a level the pupil can understand. Indeed, analysis of music on this level should be one of the major emphases in the lesson.

Beyond that, rudiments should be studied as a function of general education. There are thousands of references to music in some form or other in literature, and pupils should be acquainted with the meaning of those references, e.g., scale, key, orchestration, tone, counterpoint, harmony, chord, discord, etc.

The foregoing is predicated on the degree of accomplishment of the average class in the average high school. In places where the caliber of student indicates more advanced goals, an approach like that advocated in the Intermediate School Syllabus may be found practical (see Outline of Rudiments 1 p. 155 and pp. 156-157 on General Music Unit Planning Form). The difficulty here is that while a sequential plan leading to greater skill with rudiments and reading should be followed, it must also be dovetailed with lesson content, and the music should not be artificially manipulated to make a point in technique.

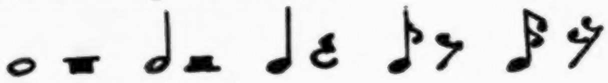
The decision on how much time to spend on developing skill and how much to spend on appreciation must be made in the light of the ultimate aim of General Music — to develop consumers of good music. If the teacher feels that skill leading to sight-reading is realizable and will return maximum dividends in terms of love of music, then certainly the effort should be made. If, on the other hand, such exertion is beyond the power of the class and would steal valuable time from lessons in appreciation, then the effort is not justified. On the basis of today's experience and again keeping time allotment in mind, it would seem that emphasis on skill development would neither be feasible nor productive for most classes.

Outline of Rudiments

Great staff, treble and bass clefs, middle C.

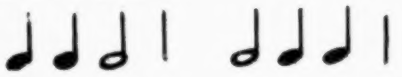
Names of lines and spaces in aforementioned clefs.

Note values and equivalent rests:



Meter: 4/4, 3/4, 2/4, 6/8.

Measure and combined rhythm:



Scales and solmization.

Accidentals and the establishment of tonality on the basis of key signatures.

Aural difference between the major and minor tonality.

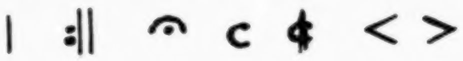
Recognition and simple construction of major and minor triads (chords).

Recognition and construction of the I, IV, V, I progression (cadence).

Tempo: *largo, adagio, andante, moderato, allegretto, allegro, presto.*

Dynamics: pp, p, mp, mf, f, ff, *crescendo, diminuendo.*

Signs and abbreviations: D.S., D.C., rit., accel.



Unit Planning Form

As indicated in Rudiments, p. 154, schools which feel the necessity for deeper involvement in technical aspects of music leading to sight-reading may consult *General Music for Intermediate Schools and Junior High Schools,* Level I for a systematic approach to skill development or may work out a less intensive approach but one which will increase skill in reading. In any case, the planning form below taken from the aforementioned syllabus may prove helpful.

Unit Title

Aims (Concepts, Skills, Information, etc.)

Approach and Motivation (apperceptive, pivotal questions, discussion of topics)

Activities Related to Unit:

Listening
Singing
Rhythmic Learnings:

Pattern	Songs	Recordings	Instr. Activities

Tonal Learnings:

Tone Group	Songs	Recordings	Instr. Activities

Supplementary Audio-Visual Materials

Instrumental Activities

Writing (Reports, Notebooks, Terminology, etc.)

Readings

General Singing Repertory
Summary and Culmination
Evaluation
Harmonic Learnings

Chord	Songs	Recordings	Instr. Activities

Miscellaneous (Texture, Tone Color, Acoustical Learnings, Current Events, N.Y.C. Musical Facilities, etc.)

Sample Lesson Plan

Below will be found a sample lesson plan in discursive form and with more detail than the sample lesson plans heretofore provided. This plan may be found useful by beginning teachers.

Aim

The aim is written on the board — "To develop appreciation and understanding of program music."

Objectives

To present an outstanding example of program music in Beethoven's *Pastorale* Symphony.

To show that music is capable of representing nature but that this representation is usually not literal and is more in the heart than in the eye of the beholder.

Motivation (problem) 4 minutes

The teacher has written key words on the board:

Emotional	*Scenic*
calm	brook
cheerful	meadow
moody	mountain
pensive	torrent
agitated	clouds
sorrowful	sun
violent	rain
playful	thunder
forceful	

The class is instructed to copy the following in a notebook:

Movement 1 —
Movement 2 —
Movement 3 —
Movement 4 —
Movement 5 —

They are then asked to choose and to write, next to each movement number, one or more key words from the lists on the board describing the character of that movement.

Presentation and Development 30 minutes

The beginnings of Movements 1-5 are played on a tape recorder (about 40-60 seconds each except for the "Storm" movement which requires a little more time for the full storm to develop).

Pupils are asked to furnish the key words for each movement — placed on the board as follows:

Movement 1 — cheerful, calm, meadow
Movement 2 — pensive, calm, brook, clouds
Movement 3 — playful, cheerful, forceful, sun
Movement 4 — agitated, rain, thunder
Movement 5 — calm, cheerful, sun, meadow

They are asked to reach a consensus of opinion by a show of hands on the words most descriptive of each movement.

The titles of each movement as given by Beethoven are then read by the teacher and compared to the class consensus.

These titles are then written into the notebooks next to each movement number (medial summary).

A discussion then ensues about the reasons for the selection of the key words. This involves mention of melody, harmony, rhythm, dynamics, instrumentation, texture, and their characteristic uses to produce an emotional result or depict a scene (to be written on the board and in notebooks).

There will be time only for a discussion of one or two movements. Typical questions may be asked as follows:

What sort of melody does Beethoven create to describe the cheerful feeling of the first movement?

What does he do harmonically and rhythmically to reinforce this feeling?

How does the quiet opening help to establish the mood? Is it possible to read another mood into this opening?

Which instruments are used to create the mood? How do they create the mood? (Note: It may be necessary to replay the opening measures to refresh the memory and to play the bird calls at the end of the second movement.)

Summary 2-4 minutes

It has been shown how Beethoven painted scenes through music in this symphony, an attribute which we usually associate with program music. However, Beethoven wrote at the beginning of the symphony the words "more the expression of feeling than painting" which would indicate that he was more interested in an emotional than a pictorial reaction. (The above paragraph may be read by the teacher.)

The class is requested to discuss the meaning of that quotation from Beethoven. What should be brought out in the discussion, as the result of questions by the teacher, is the fact that certain portions of the symphony are attempts at literal description — the bird calls and the storm scene. Others — "joyful feeling upon arrival in the country" — are affective rather than descriptive.

Evaluation of the Lesson

To be successful, the lesson should satisfy some or all of the following criteria:

Is the aim clearly stated, and has it been pursued throughout the lesson?

Is motivation based on a problem, quotation, or situation interesting to the pupils and intrinsic to their backgrounds?

Is there significant pupil activity? Activity requiring thought and perception?

Are the questions logical and thought-provoking? Addressed to all pupils?

Does the lesson tie in with the past and look toward the future? Does it call upon the apperceptive background of the pupils?

Has a satisfactory base for further exploration of the subject been established?

Has sufficient interest on the part of the pupils been engendered so that they will be inclined to listen to program music further?

Audio-Visual Aids

The term "audio-visual aids" as applied hereafter will be used in a limited sense to include only the following media, machines, and devices: pictures and charts, the phonograph, the tape recorder, the overhead projector, the opaque projector, the film projector, the filmstrip and slide projector, radio, television, and programmed instructional devices. Although in the broadest sense such teaching aids as the blackboard, voice, piano, and other instruments of demonstration or accompaniment may be considered audio-visual aids, only those listed above will be discussed here.

Space limitations preclude a listing of all the material available for the ten species of audio-visual aids, and only a list of composite sources will be offered in the bibliography at the end of the introduction. Afterward, a brief discussion of the potentialities of each device will be presented. It is hoped that teachers will make as much use of these aids as possible. Generally speaking, classes with poor verbal and cultural backgrounds should be given heavy doses of illustrative material, although average and above-average classes also benefit richly from such material.

However, a word of caution is in order. In using material related to the pictorial arts, care must be taken not to stretch purely musical developments into a fancied association with extra-musical phenomena. For example, the influence of the Romantic, Impressionistic, and Expressionistic movements in art upon music should not be overemphasized at the expense of the intrinsically musical considerations that were the mainsprings of musical composition. Although movements in music were designated by the same titles as those in art, the relationship is a secondary one and involves mainly parallel social and psychological currents rather than techniques of composition.

Nevertheless, works of art may correlate very well with music where the former has been the inspiration for the latter, as is the case with ***Pictures at an Exhibition*** (Unit 8); or where certain parallel concepts occur in both arts (Unit 12). Music teachers have always developed a humanistic approach in the teaching of their subject. Certainly, they should correlate and make reference to other subject areas in order to stimulate students to seek additional knowledge and enrichment in the humanities.

References

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————. *List of Approved Motion Picture Films,* 1963. Also, see supplemental lists of films, filmstrips, tapes, transparencies, flat pictures, 1964-1966.

Educational Audio-Visual, Inc. *Audio-Visual Teaching Materials: Music,* 1965.

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————. *Music Education Materials,* 1959.

Pictures and Charts

Pictures and charts are the time-honored visual aids. Pictures of composers, artists, and instruments; notices of concerts and educational opportunities; charts of the piano keyboard and the key picture are familiar accoutrements of the music room. All are important in establishing a congenial atmosphere. However, not all pictures and charts are hung; some may be found in books and projected on a screen.

The listing below indicates some possibilities in this area.

History of Music

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Kinsky, G. *A History of Music in Pictures.* New York: Dover, 1951.

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Reproductions of Portraits of Composers

Music publishers, music stores.

Pictures and Mock-ups of Instruments

Music Educators National Conference, *Music Education Materials,* p. 114.

Charts

Chronological

Singleton, I. C., and Serposs, L. H. *Music in Our Heritage,* p. 122.

Piano Keyboard

Music publishers and music stores.

The Phonograph

The phonograph is undoubtedly the most widely used audio aid. Because of its availability and ease of operation as well as the vast library of records obtainable, it has become the teaching aid par excellence. And, to add to its value, publishers of song books and other texts are supplying records to go along with the printed material. (This of course does not relieve the teacher of the responsibility for preparing the class in appropriate ways of listening to records.)

However, there are two serious limitations of the phonograph that may cause its eventual replacement by the tape recorder — 1. the deterioration of records (especially microgroove records) with use; and 2. the difficulty in starting and stopping at various places on the record in connection with pedagogic requirements. In such cases, the best procedure is to tape the music from the record and to work out interruptions and repetitions on the tape.

A different sort of problem arises with regard to allotment of time for the phonograph, as for any teaching aid. In classes with a high proportion of reluctant or mediocre singers, the temptation to use the phonograph exclusively is great, but it must be kept in mind that even with adequate presentation of the records, listening on the part of pupils must be largely passive and may lead to difficulties in class control. The indication here is that the listening portion of the lesson should involve as much pupil activity as possible, consistent with reasonable continuity in the presentation of the music itself.

Lastly arises the troublesome question of intensive versus extensive presentation. The teacher may feel that the class will obtain deeper insights into song, symphony, or opera if a record is played and repeated for a lengthy period of time, and there is considerable evidence to support this view. On the other hand, there is danger that such an approach will lead to excessive indoctrination in a few limited areas in music at the expense of the total musical picture. Within limitations of the course of study and receptivity of the class, teachers should use discretion in the time allotment for listening, and where important gains are expected as the result of frequent repetition, should not hesitate to provide it.

References

Music Educators National Conference. *Music Education Materials,* pp. 104-106.

RCA Victor. *The Educational and Library Record Catalogue.* New York: RCA Victor, annual.

Schwann, W. *Long-Playing Record Catalog.*

The Tape Recorder

More versatile than the phonograph and therefore more suitable for all-around service in the classroom is the tape recorder. Not only can records be transferred to tape and the growing library of prerecorded tapes utilized, but lessons involving pedagogic truncation and repetition can be prerecorded. And the teacher may record on-going activities as he sees fit. This aspect of instruction along with its possibilities for variety and training would be sufficient to place the tape recorder high on the list of teaching aids. Combined with its other assets, it must be deemed the instrument of choice for class use.

The one drawback in employment is the necessity for keeping track of the starting points of the various segments to be played; for this purpose, a written index of the tape counter should be maintained and starting points readied prior to use. Furthermore, as a function of its ability to start and stop, it may even be used for purposes of programmed instruction, as will be seen in the later section on that subject.

Finally, the tape recorder may be used to provide pre-taped accompaniments in situations in which the teacher finds it inadvisable or impossible to play accompaniments live. A company called Accompaniments Unlimited in Grosse Point Woods, Michigan, has published a catalog listing more than 3,000 piano accompaniments to instrumental and vocal solos on tape.

The Overhead Projector

This machine is very useful provided certain conditions are met. It may be set up in a lighted room, but the material to be projected should be sufficiently large, dark, and well-written or printed to be visible. One way to do this is to have sets of prepared transparencies which fulfill the above requirements. Eventually a library of transparencies covering much of the lesson should be maintained.

Advance preparation of transparencies does not prevent on-the-spot or extemporaneous use of transparent sheets by the teacher to set down immediate developments of the lesson. Whereas in using prepared transparencies it is generally advisable to uncover each portion of the transparency as the lesson unfolds, with unprepared sheets the teacher may develop the lesson as he chooses or as the class dictates, and may make erasures at will. And there is much to be said for the free unfolding of a lesson.

References

Educational Audio-Visual, Inc. *Audio-Visual Teaching Materials: Music,* p. 26.

Brochures of the Tecnifax Corp., 232 East 46 Street, New York, N.Y. 10017.

The Opaque Projector

The same conditions that govern use of the overhead projector prevail with the opaque projector: size of the room, brightness and size of the image, ease of viewing of the pupils. When adequate precautions are taken, the opaque projector becomes the most useful device on the market for magnifying and illuminating all kinds of illustrative material — words, pictures, scores, and the like. For material to be reproduced, see the bibliographies listed above and below.

The Sound-Film Projector

Sound films are among the most difficult audio-visual aids to handle. They are often too long or too short, and are almost always inopportune for some in the class. They frequently break down or have poor synchronization of the picture and sound. Sometimes the sound is poor. All in all, although the sound film theoretically is the best teaching device from the viewpoint of impact upon the class, in actuality it poses so many problems that its employment must be most carefully organized.

It is very essential to establish proper conditions of presentation. The sound film must be previewed and discussed with the class before the regular showing. If it is long, a break in the middle for purposes of summary, review, or anticipation of the succeeding part may be in order. If it is short, it should be shown near the end of the lesson, accompanied by background discussion and summarized. Above all, the teacher must not consider the showing of a film as a change in class routine, but rather as a climax for which there has been a suitable build-up.

References

Board of Education, City of New York. Catalogs of the Bureau of Audio-Visual Instruction, 131 Livingston Street, Brooklyn, N.Y. 11201.

Educational Media Council, The Educational Media Index, vol. 3.

Music Educators National Council. *Music Education Materials,* pp. 107-108.

Audio-Visual Materials

Coronet Instructional Films, Chicago, Ill. 60601. (1965 film series.)

Young People's Concerts and others sponsored by the Ford Motor Co., 16 East 52 Street, New York, N.Y. 10022; the N. Y. Telephone Co., 140 West Street, New York, N.Y. 10013; the McGraw-Hill Book Co., 330 West 42 Street, New York, N.Y. 10036. (Films.)

The Filmstrip and Slide Projector

Filmstrips and slides require specialized use and are therefore being considered under a separate heading. Due to their adaptability to instruction and the growing volume of material for them (especially opera and program music), much greater use of them may be anticipated in the future. They may be shown for instructional purposes, i.e., for teaching theory or instruments, or they may be used in conjunction with records or tapes as visual aids to appreciation. In any case, the same requirements for preparation and presentation as obtained with the sound-film projector are *de rigueur* here.

One serious problem arises when filmstrips are shown. Many of them are not properly synchronized with the music or do not have adequate scripts to help explain the story. In both instances it is the teacher's duty to make full preparation. When synchronization is poor, the teacher should assemble portions of the record on tape to correspond to the frames of the filmstrip, and when the script is absent or inadequate, the teacher should provide a workable script.

References

Educational Audio-Visual, Inc. *Audio-Visual Teaching Materials: Music,* pp. 3-9 and passim.

Music Educators National Conference. *Music Education Materials,* pp. 107-108.

Radio

Radio still remains an important resource for good music even though it has been overshadowed by its younger and more appealing offspring, television. An alert teacher may find programs which tie in with a particular unit being taught or which are attractive for their own sake. FM stations particularly offer a wide variety of the finest music, and pupils should be strongly encouraged to listen to their programs. WQXR offers, in addition to its outstanding classical programs, musicals, Gilbert and Sullivan operettas, light classical music, and jazz. The Board of Education has a few broadcast periods for music during school hours on WNYE. These are generally directed toward the lower grades but some are directed toward the high school.

References

Board of Education, City of New York. *WNYE-FM Radio Manual,* biennial.

Listings for television and radio in newspapers and magazines.

Municipal Broadcasting System. *WNYC Masterwork Bulletin,* bimonthly.

Television

That great "cultural wasteland," television, literally has nothing musical to offer at present during the school day except for the ultrahigh frequency broadcasts by the Board of Education on Channel 25. Nor does television have much more to offer musically on prime viewing time except The Bell Telephone Hour, the four Philharmonic Young Peoples' Concerts, the Casals and Heifetz master classes, and a few others. Is it any wonder that our youngsters, reflexively conditioned to popular music, show so little appreciation for good music and in fact are trained to be hostile to it? Without doubt television could be the greatest force for the cultivation of good music ever devised, but the medium has chosen to follow the dictates of commercial ratings.

There is a ray of hope for the future in the various schemes now being proposed to improve educational television, but progress seems slow and far off. At any rate, pupils should be notified about the few music programs televised and should be questioned about them.

Programmed Instructional Devices

James C. Carlsen states that experiments clearly indicate the value of programmed tape recorded material in teaching melodic dictation, and that "One of its potentials is as outside preparation material."[1] In this instance learning was accomplished by means of a programmed book in melodic dictation and a tape recorder with an automatic repeating action.

Although this type of learning activity is properly within the province of classes in major music, the growing emphasis on obtaining results in required music may bring about a day when pupils are invited to participate in automated learning experiences, either to develop skills or to brush up on fundamentals. Experimental work in the areas of theory, literature, and even musical performance are being carried out at the present and augur well for the future. The Carlsen study quoted above and others involving the use of language laboratory procedures indicate that much of the drudgery formerly associated with learning musical skills may be alleviated by timely use of programmed material.

References

Barnes, R. A. *Fundamentals of Music: A Program for Self-Instruction.*

Carlsen, J. C. *Melodic Perception.*

Clough, J. C. *Scales, Intervals, Keys and Triads.*

Audio-visual instruction has become an increasingly important aspect of instruction in music. Due to the great variety of audio-visual aids available and to the multi-faceted appeal of these aids to pupils, this type of instruction has become almost indispensable in the classroom.

However, a certain amount of inactivity on the part of pupils in audio-visual instruction as opposed to the maximum activity of class singing is inevitable, and this places upon the teacher the burden of organizing the lesson so that there will be no slip-ups in setting up mechanical devices and in preparing adequate class response. A lesson which relies in whole or in part upon audio-visual equipment must be tightly organized and timed.

A record may be too long; the image projected by an opaque projector may be indistinct. The class may react unfavorably to these stimuli, and the lesson may falter. Consequently, in using audio-visual aids, the teacher is faced with greater difficulty in preparing the lesson than when singing was the only activity, and he must make every effort to provide for proper functioning of equipment, proper choice of materials, and proper presentation of the lesson via advance planning.

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[1] James C. Carlsen, *Journal of Research in Music Education,* Summer 1964, p. 147.

If these things are done, the possibilities of improved classroom instruction are immeasurable. Given a visual-minded audience and constant expansion of audio-visual material, the teacher can become a vital force in the propagation of good music. To mention just a few of the devices that are being experimented with (as listed in the *Journal of Research in Music Education,* Spring 1965, p. 67): use of video-tape; coordination of score and music; overhead transparencies and overlays to direct attention to selected problems in a score; use of a proper lens system and techniques in television to note unique aspects, such as correct finger placement on a string instrument and correct embouchure for a wind instrument; film loops for phases of instruction in theory, music literature, and methodology which call for repetition; packages of materials (tapes, motion pictures, filmstrips, and texts for teacher and pupil) for music history, literature, methodology, theory, etc.

It may be said that we are just beginning to experiment with audio-visual aids. Due to limited time, expenses, and facilities, we have been slow to make a beginning, but now that this type of instruction has proven itself, it will continue to grow and will occupy a central position in teaching. The gap between the present musical interests of our pupils and what we think they should be is so great that we must do all we can to close it — by audio-visual force-feeding if necessary. Yet there is so much that is congenial and self-motivating in this approach that such force-feeding could take on the charms of adventure and entertainment. Pupils without a musical background or musical interest may be introduced to sublime classical music in a painless manner, and by repeated exposure may be led to enjoy and cultivate an interest in that music.

Basic List of Recordings

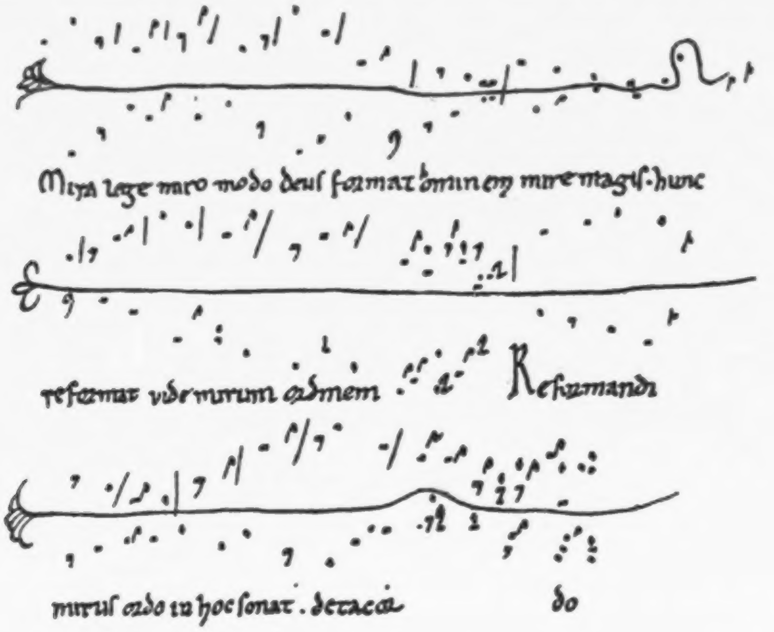
This list provides a representative sample of virtually every type of music mentioned in this Syllabus. It has been necessary in some cases to substitute other titles for specific titles mentioned in the lesson outlines; but, if necessary, the aims and objectives of each unit can in almost every instance be achieved by using these records alone. Some records may be used for more than one unit, and it is hoped thereby that the number of required records would be reduced to a minimum and that eventually all schools will be able to buy the entire list, or one adequate enough to provide for the needs of the Syllabus.

COMPOSER	RECORD TITLE	RECORD NO.	UNIT FOR WHICH REQUIRED
Beethoven	Fifth Symphony	Col. ML 5868	10
	Wellington's Victory	Merc. MGD 19	17
Berg	Three Pieces	West. 9709	12
Britten	Young Person's Guide to the Orch.	Col. ML 5183	7
Copland	El Salon Mexico	Col. ML 5841	4
Debussy	Afternoon of a Faun	Col. ML 5841	8, 12
	First Internat'l University Choral Festival	Vic. LM 7043	5
Gershwin	An American in Paris	Col. CL 700	8, 11
	Concerto in F	Col. CL 700	11
	Rhapsody in Blue	Col. CL 700	11
Gilbert and Sullivan	Songbook	Vic. LPM 2116	4
	Guide to Jazz	Vic. LPM 1393	11, 15
Haydn	Symphony No. 104	Vic. LM 2535	10
Heifetz, Piatigorsky	Concerts	Vic. LD 6159	10, 13
	He's Got the Whole World in His Hands	Vic. LM 2592	2, 11, 15
Mozart	Symphony no. 40	Vic. LM 2535	9, 10
	Music of the World's Peoples	Folk. FE 4506, 4507	2, 15, 16
	Newport Folk Festival 1965	Vang. 9225	2, 11
	Operatic Choruses	Vic. LM 2416	4
	Plainsong to Polyphony	Ever. 6174	14

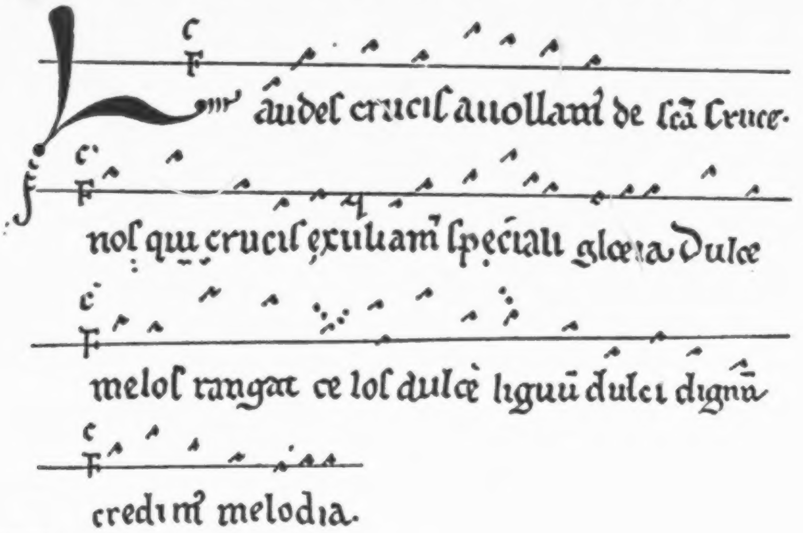
Composer	Record Title	Record No.	Required Which Unit for
Schubert	Quartet in D minor	Vic. LM 2378	6, 13
	Songs (also songs by Schumann, Brahms, Strauss, Haydn)	Vic. LM 2712	6, 9
	Songs of the World	Col. C 2113	2, 15, 16
Strauss	Till Eulenspiegel	Col. ML 5841	8
Stravinsky	Agon	West. 9709	4
Tchaikowsky	1812 Overture	Merc. MGD 19	17
	Nutcracker Suite, The		4
	Ten Great Singers	Vic. LM 6705	3, 6
	The American Musical Theater	Col. 32B50004	4
	Themes from Great Films	Time 52078	4
	2000 Years of Music	Folk. 3700	14, 15, 16
	U.S. Marine Band	Vic. LPM 2687	11
Webern	Six Pieces	West. 9709	12
	What Is Jazz?	Col. CL 919	11, 15

11th and 12th Century Music

Mira lege, in two parts, from a manuscript in the Bibliotheque nationale. Example of neumes and the one-line staff. 11th Century.


Mira lege miro modo deus formavit hominem mire magis hunc
reformavit vdemirum eadmem Reformandi
mirus ordo in hoc sonat . detracta do

Laudes crucis, from a manuscript in Bibliotheque royale de Brussels. Example of neumes and the one-line staff. 12th Century.


Laudes crucis attollamus de sca Cruce
nos qui crucis exultamus speciali gloria Dulce
melos tangat celos dulce lignum dulci dignum
credimus melodia.

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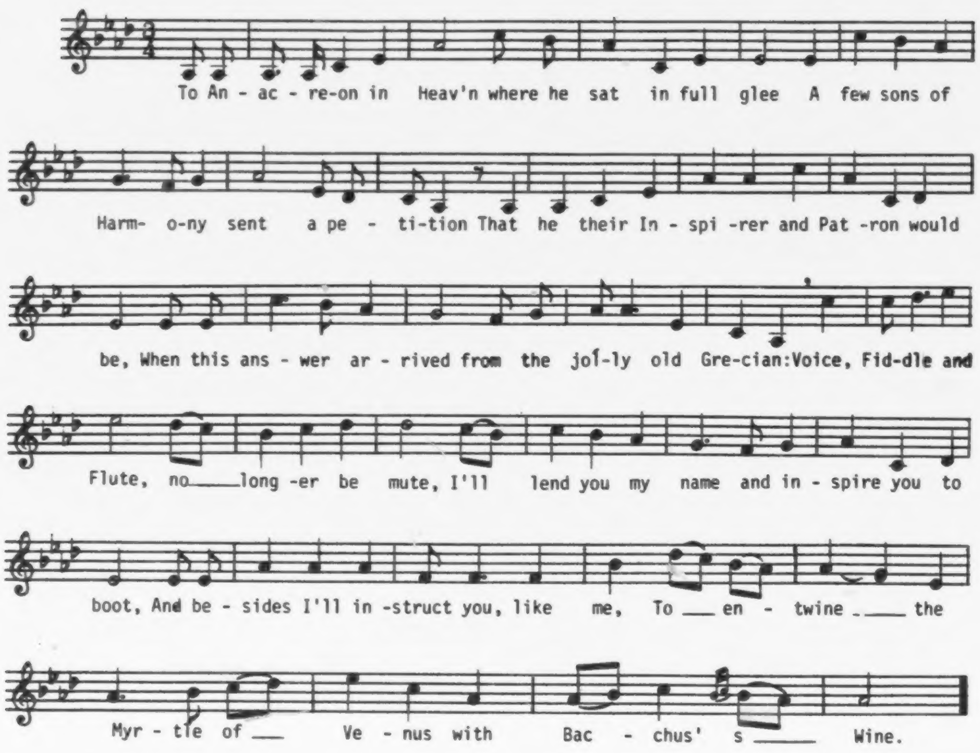
* Ernest David and Mathis Lussy. *L'histoire de la notation musicale,* 1880, Paris, France.

To Anacreon in Heaven[1]


To An - ac - re-on in Heav'n where he sat in full glee A few sons of
Harm- o-ny sent a pe - ti-tion That he their In - spi -rer and Pat -ron would
be, When this ans - wer ar - rived from the jol-ly old Gre-cian:Voice, Fid-dle and
Flute, no long -er be mute, I'll lend you my name and in - spire you to
boot, And be - sides I'll in -struct you, like me, To en - twine the
Myr - tle of Ve - nus with Bac - chus' s Wine.

The Star-Spangled Banner

Oh, say can you see
By the dawn's early light
What so proudly we hailed
At the twilight's last gleaming,
Whose broad stripes and bright
stars
Through the perilous fight
O'er the ramparts we watched
Were so gallantly streaming?
And the rockets' red glare
The bombs bursting in air
Gave proof through the night
That our flag was still there.
Oh, say does that star-spangled
Banner yet wave
O'er the land of the free
And the home of the brave?

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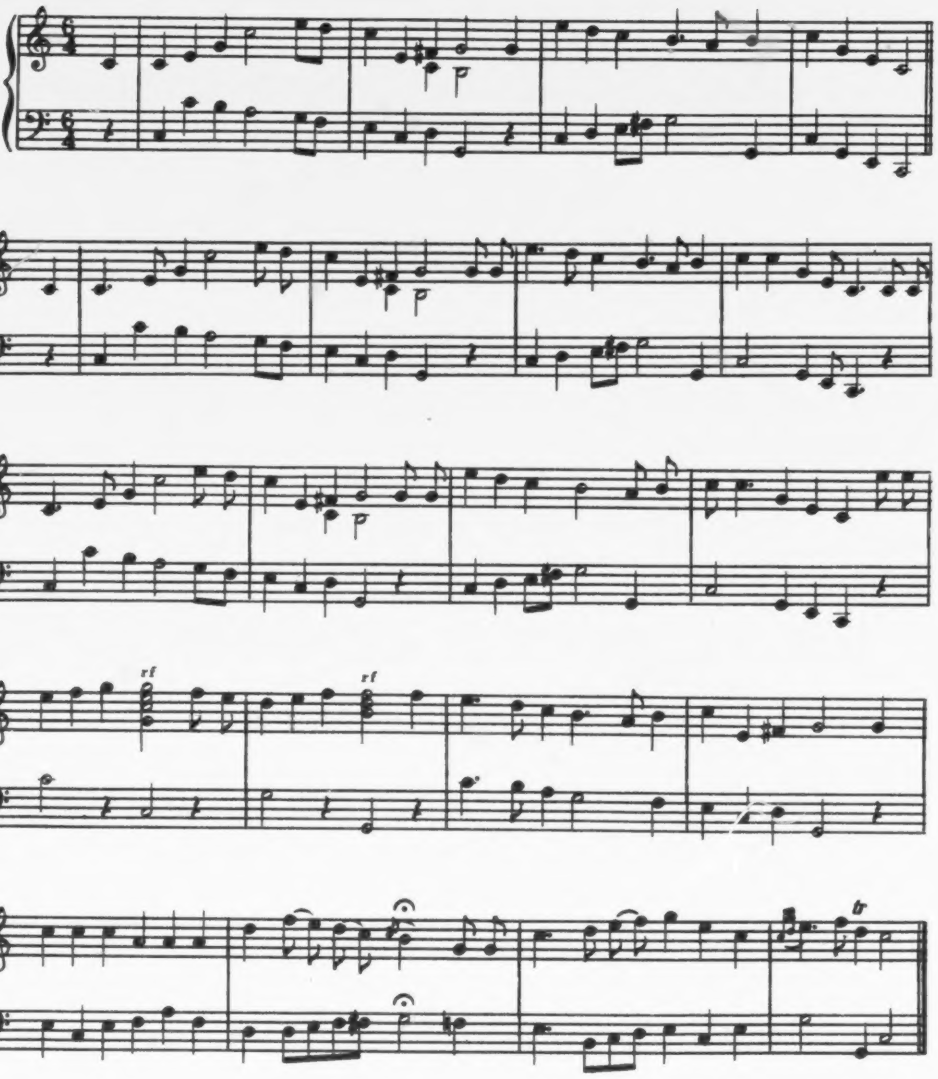
[1] After the original in the British Museum.

First Edition of the Star-Spangled Banner

FRANCIS SCOTT KEY

JOHN STAFFORD SMITH



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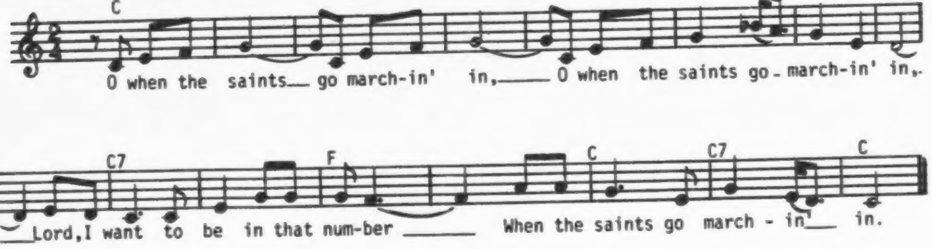
* Various editions of the *Star-Spangled Banner* have long been a popular collectors' item and the song has been most extensively researched.

The Old Ship of Zion[1]

Although the title "The Old Ship of Zion" appeared in print as early as 1809, the version in which the chorus keeps repeating the same line throughout seems to have appeared in the 1830's. It is the repetition of a single line that gave rise to a family of songs which eventually included "O When the Saints."

O When the Saints[2]


With a rock ♩.=116
C
G7
O when the saints go march-in' in, O when the saints go march-in' in,
C7
F
C
C7
C
Lord, I want to be in that num-ber When the saints go march-in' in.

1 O when the saints go marchin' in,
Lord, I want to be in that number
When the saints go marchin' in.

2 O when the sun refuse to shine,
etc.

3 O when the moon goes down in
blood, etc.

4 O when the stars have disappeared; etc.

5 O when they crown Him Lord
of all, etc.

6 O when the day of judgment
comes, etc.

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[1] Frank C. Brown, *Collection of North Carolina Folklore,* Durham, Duke, 1962. By permission.

[2] Allan Lomax, *Folk Songs of North America,* Doubleday Co. Inc., 1960.

Vilikins and His Dinah[1]

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[1] "From *This Is Music, Book VI,* by William R. Sur, Robert E. Nye, William R. Fisher, and Mary R. Tolbert. Copyright (c) 1962, 1967 by Allyn and Bacon, Inc. Used by permission."

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It is recommended that the above books be purchased by the Music Department or by the School Library.